Mārg

Maharashtra Traditions in Art

CUK - H06358-9-KP2064

WALCHANDNAGAR

WALCHANDNAGAR INDUSTRIES LIMITED

Maratha Nobleman ,19th century A.D.
By an artist who might have learnt under the British
Collection: Prince of Wales Museum of Western India, Bombay

IMRB

SURVEY FOR

Marg

9

CALCUTTA UNIVERSITY
A.I.H.
&
ARCHAEOLOGY
LIBRARY

Dear Reader,

We at MARG Publications wish to know our readers better: who they are; their interests, their opinion of MARG magazine and expectations from it. We shall then try to improve MARG and gear it towards fulfilling our readers' needs and expectations.

For this, we have commissioned Indian Market Research Bureau (IMRB) to conduct a survey amongst readers of MARG magazine. IMRB is a private organisation which conducts research on several products and services.

We would be grateful if you could spare some time to fill in the enclosed questionnaire and mail it to IMRB in the reply paid envelope. Your responses will be treated with strict confidence; in fact, they will be merged with the response of many other readers before they are analysed. However, you need not write your name if you do not wish to.

As a token of gratitude for your co-operation, we shall be sending you a portfolio containing 15 colour plates attractively mounted on hand-made paper illustrating an exclusive selection of visually arresting objets d'art in Pune's Raja Dinkar Kelkar Museum collection.

Awaiting to hear your views and opinions,

Yours sincerely,

A. D. Kalnik.

Executive Manager

Calcutta University Library
ALIPORE
CAMPUS

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY
BEFORE FILLING IN THE QUESTIONNAIRE

INSTRUCTIONS

1. There are two questionnaires – if you are an individual buyer, subscriber, or reader, please fill in Part A. If you are in charge of buying periodicals for your organisation, please fill in Part B.

2. To fill in the questionnaire, all you have to do is to tick (✓) the black boxes against the appropriate response(s). Where it is specifically mentioned that only one box is to be ticked, please do not tick more. In places where answers and boxes are not given, please fill in the answers in your own words.

3. Please ignore the red boxes altogether. These are meant for computerised analysis of your responses.

6 What is your best estimate of the number of people who pick up and read MARG magazine? (We mean an average single issue of MARG magazine).
(TICK ONLY ONE BOX).

Less than 1 person in a week	34.1 ☐
About 1-2 persons per week	.2 ☐
About 3-4 persons per week	.3 ☐
About 5-6 persons per week	.4 ☐
About 1-2 persons in a day	.5 ☐
About 3-5 persons in a day	.6 ☐
About 6-10 persons in a day	.7 ☐
More than 10 persons in a day	.8 ☐
Don't know	.9 ☐

7a How many issues of MARG magazine are currently available for reading/on display?

No. of issues_____ ☐☐ 35-36

b The oldest of these issues goes back to?

Vol._____ No._____ ☐☐☐ 37-39

8 For how many years has your organisation/institution been subscribing to MARG?

Since less than one year	40.1 ☐
One year to less than three years	.2 ☐
Three years to less than five years	.3 ☐
Five years to less than ten years	.4 ☐
Ten years or more	.5 ☐

9 How likely is it that your institution/organisation will renew their subscription to MARG in the coming year?
(Please select one of the phrases given below).

Will definitely renew subscription	41.1 ☐
Will probably renew subscription	.2 ☐
May or may not renew subscription	.3 ☐
Will probably not renew subscription	.4 ☐
Will definitely not renew subscription	.5 ☐

10 An average issue of MARG has around 100 pages. A year's subscription (4 issues) is priced at Rs. 225. What is your opinion of this price?
(TICK ONLY ONE BOX).

It is much too expensive	42.1 ☐
It is a little expensive	.2 ☐
The cost is reasonable	.3 ☐
It is worth more than its price	.4 ☐

11 We currently bring out 4 issues of MARG in a year. If we were to reduce the number of issues per year, there would be an accompanying reduction in the annual subscription rate, the price of a single issue remaining the same. Which of the two options given below would you prefer for your office/institution/library?
(TICK ONLY ONE BOX).

An annual subscription of:

Rs. 225 for 4 issues of MARG	43.1 ☐
Rs. 168 for 3 issues of MARG	.2 ☐

12 Approximately, how many magazine and journals do you subscribe to?

No. of magazines/journals_____ ☐☐☐ 44-46

13 What is your total annual budget for expenditure on magazines/journals?

Rs._____ ☐☐ 47-48

IF THIS IS A LIBRARY ANSWER Q. 14 AND Q. 15 OTHERWISE GO TO Q. 16

14 Approximately, how many books does this library own?

Below 5000	49.1 ☐
5001-10,000	.2 ☐
10,001-20,000	.3 ☐
20,001-35,000	.4 ☐
35,001-50,000	.5 ☐
50,001-100,000	.6 ☐
100,001-500,000	.7 ☐
Over 500,000	.8 ☐

15a Approximately how many people borrow a copy of MARG, on an average?

_____ ☐ 50

b How long does a borrower normally keep a copy of MARG or other similar magazine?

Upto 1 week	51.1 ☐
1.1-2 weeks	.2 ☐
2.1 weeks-1 month	.3 ☐
1-2 months	.4 ☐
More than 2 months	.5 ☐

16 Please provide us with your comments and suggestions in the space given below.
YOU MAY USE A SEPARATE SHEET IF REQUIRED

_____ ☐☐ 52-53
_____ ☐☐ 54-55
_____ ☐☐ 56-57

17 Your institution's/organisation's address: Rubber Stamp

_____
_____
City_____ State_____
Country_____

18 Your name: Mr./Mrs./Ms._____ ☐ 58

Occupation_____
Designation_____
_____Signature/Stamp
_____of Institute_____

THANK YOU

FOR OFFICE USE ONLY

☐☐☐☐☐☐☐☐☐☐☐ 59-69

PART A

QUESTIONNAIRE FOR READERS

☐☐☐☐
1-4

ABOUT YOUR READING HABITS

Q. 1a How did you obtain this copy of Marg?
(TICK ONLY ONE BOX).

Single issue gifted/complimentary	5.1 ☐
Annual gift subscription	.2 ☐
Annual subscription (self paid)	.3 ☐
Borrowed from office/library	.4 ☐
Borrowed from friend/colleague	.5 ☐
Purchased from a shop	.6 ☐
Others (SPECIFY)_____	.7 ☐

Q. 1b **IF YOU HAVE OBTAINED THIS COPY AS A GIFT:**
From whom did you receive MARG as a gift/complimentary copy?
(TICK ONLY ONE BOX)

A friend or colleague	6.1 ☐
An office/company/institution	.2 ☐
A business associate	.3 ☐
Other person_____ PLEASE SPECIFY THE NATURE OF YOUR RELATION WITH THE PERSON	.4 ☐ .5 ☐ .6 ☐

Q. 2 **IF YOU HAVE BORROWED THIS COPY FROM AN OFFICE/LIBRARY/INSTITUTION:**
Can you please give us the name of the organisation from which you borrowed this copy of MARG? (In case you borrowed MARG from a section/wing of a larger organisation, for example, the library of a college or the history department of a university, please specify both names)

_____ ☐
_____ ☐
_____ ☐
_____ ☐
7-10

Q. 3 Since when have you been reading MARG magazine?

Reading the magazine for the first time	11.1 ☐
Less than one year	.2 ☐
One year to less than three years	.3 ☐
Three years to less than five years	.4 ☐
Five years to less than ten years	.5 ☐
Ten years or more	.6 ☐

Q. 4 Think of the last issue of MARG that you read. Approximately, how much time did you spend in reading or looking through this issue?

Less than one hour	12.1 ☐
One hour to less than 2 hours	.2 ☐
2 hours to less than 4 hours	.3 ☐
4 hours to less than 6 hours	.4 ☐
Six hours or more	.5 ☐
Can't say	.6 ☐

Q. 5 How much of that issue did you read?

Less than a quarter	13.1 ☐
One-quarter to less than one-half	.2 ☐
One-half to less than three-fourths	.3 ☐
Three-fourths or more but not cover to cover	.4 ☐
Cover to cover	.5 ☐
Can't say	.6 ☐

Q. 6 Which issues or specific articles, in recent years, have you found particularly significant or memorable?

1. _____ ☐☐
2. _____ ☐☐
3. _____ ☐☐
4. _____ ☐☐
14-21

Q. 7a Listed below are the issues of MARG that have appeared over the last three years. Which of these issues have you read? **(YOU MAY TICK MORE THAN ONE BOX).**

b Which of these would you say are the three best issues? **(PLEASE WRITE IN THE RANK: '1' FOR FIRST, '2' FOR SECOND, '3' FOR THIRD).**

	Q. 7a Issues read	Q. 7b Rank
1. The Iconic and The Narrative in Jain Painting	22.1 ☐	_____
2. Trends and Transitions in Indian Art	23.1 ☐	_____ ☐
3. Images and Traditions – Festival of India in Great Britain	24.1 ☐	_____ ☐
4. Goa – An Encounter	25.1 ☐	_____ ☐
5. The Arts of Islam in India	26.1 ☐	_____ 30-32
6. Homage to Karnataka	27.1 ☐	_____
7. Rhythms and Accents in Traditional Indian Architecture	28.1 ☐	_____
8. The Performing Arts	29.1 ☐	_____

Q. 8a Given below is a list of features and articles that have appeared in this issue. Which of these have you already read?

b And which others do you plan to read?

	Q. 8a Have already read	Q. 8b Plan to read
1. Crafts	33.1 ☐	.2 ☐
2. Coins	34.1 ☐	.2 ☐
3. Jewellery	35.1 ☐	.2 ☐
4. Textiles	36.1 ☐	.2 ☐
5. Ancient Metal Images	37.1 ☐	.2 ☐
6. Miniature Painting	38.1 ☐	.2 ☐
7. Contemporary Art	39.1 ☐	.2 ☐
8. Book Reviews	40.1 ☐	.2 ☐

Q. 9a We have listed below the topics that normally appear in MARG. Which of these subjects do you like to read about?

b And which subjects would you like to see covered more fully?

	(a) Like reading about	(b) Should be given more coverage
1. Architecture	41.1 ☐	49.1 ☐
2. Painting/Sculpture	42.1 ☐	50.1 ☐
3. Performing Arts	43.1 ☐	51.1 ☐
4. History	44.1 ☐	52.1 ☐
5. Textile	45.1 ☐	53.1 ☐
6. Crafts	46.1 ☐	54.1 ☐
7. Social Customs	47.1 ☐	55.1 ☐
8. Archaelogy	48.1 ☐	56.1 ☐

6 By which mode of transport did you travel on these trips? For each purpose of travel please specify which mode you travelled by most often?

	Plane	Train	Others
On business	197.1 ☐	2 ☐	3 ☐
On holiday	198.1 ☐	2 ☐	3 ☐
Other purposes	199.1 ☐	2 ☐	3 ☐

7 What is the highest level of education that you have attained? **(TICK ONLY ONE BOX).**

Undergraduate	200.1 ☐	Technical degree/ diploma (Engineer, Doctor, Management etc.)	.5 ☐
Graduate (B.A., B.Sc., B.Com.)	.2 ☐	Doctoral (Ph.D.)	.6 ☐
Post Graduate (M.A., M.Sc., M.Com. etc.	.3 ☐	Other **(WRITE IN)** _____	.7 ☐

8a What is your monthly income before taxes? Please include all sources of income, including your salary and income from other sources like bonus, fixed deposits, securities, shares, rents, etc.

	(a) Monthly Income
None	201.1 ☐
Upto Rs. 1000	2 ☐
Rs. 1001-2000	3 ☐
Rs. 2001-3000	4 ☐
Rs. 3001-4000	5 ☐
Rs. 4001-6000	6 ☐
Rs. 6001-8000	7 ☐
Rs. 8001-10000	8 ☐
Rs. 10000 and above	9 ☐

b How many other members of your household are employed? **(WRITE IN NUMBER)**_____ ☐☐ 202-203

c What would you estimate your total monthly household income to be, which would include your salary, income from other sources and income of other working or non-working household members?

Upto Rs. 1000	204.1 ☐
Rs. 1001-2000	2 ☐
Rs. 2001-3000	3 ☐
Rs. 3001-4000	4 ☐
Rs. 4001-6000	5 ☐
Rs. 6001-8000	6 ☐
Rs. 8001-10000	7 ☐
Rs. 10000 and above	8 ☐

d What is your age?

20 years or less	205.1 ☐
21-24 years	2 ☐
25-34 years	3 ☐
35-44 years	4 ☐
45-54 years	5 ☐
55 years or above	6 ☐

e Sex: 206.1 ☐ Male 2 ☐ Female

f City of residence_____ ☐☐ 207-208

your Name Mr./Mrs./Ms._____

Address_____

_____

9 **IF THIS COPY BELONGS TO AN OFFICE/LIBRARY/ INSTITUTION, PLEASE WRITE IN:**

Name of the organisation_____

_____ ☐☐ 209-210

Address_____

_____

THANK YOU

FOR OFFICE USE ONLY

☐☐☐☐☐☐☐☐☐☐☐

211-221

Calcutta University Library ALIPORE CAMPUS

PART B

FOR INSTITUTIONS

☐☐☐☐ 1-4

Q. 1 Could you please provide us with the following details of your organisation?

a Name of the organisation_____

_____ ☐☐ 5-6

b Is the office which subscribes to MARG the main organisation itself, or is it a part of the larger, main organisation such as a library or regional office?

The office which subscribes to MARG is:

The main organisation itself	7.1 ☐	A part of the larger, main organisation	☐
		It is a:	
		Library	.2 ☐
		Regional/branch office	.3 ☐
		Department/Section/ Wing	.4 ☐
		Division	.5 ☐
		Others **(WRITE IN)** _____	.6 ☐
			.7 ☐
			.8 ☐
			.9 ☐

Name of the subscribing office

_____

_____ ☐☐ 8-9

For Q.1c and 2a/b PLEASE GIVE DETAILS FOR THE MAIN ORGANISATION AS WELL AS THE SUBSCRIBING OFFICE.

IF LENT TO THOSE OUTSIDE HOME

b Can you give me a list of all those outside your home, who normally read your copy of MARG?

	Name	Sex M/F	Approximate Age (Yrs.)	Occupation & Designation
1.				
2.				
3.				
4.				
5.				

Q. 14b

Sex	Age	Occupn.	Edn.	14c	
					95-101
					102-108
					109-115
					116-122
					123-129

Q. 15

Sex	Age	Occupn.	
			131-135
			136-140
			141-145
			146-150
			151-155

Q. 15b For how long do you normally preserve your copies of MARG?

Preserve copy for upto 6 months	156.1 ☐
Preserve copy for 6 months to upto 1 year	.2 ☐
Preserve copy for 1 year to upto 2 years	.3 ☐
Preserve copy for 2 years to upto 3 years	.4 ☐
Preserve copy for 3 years or more	.5 ☐
Never dispose of the copy	.6 ☐

16 Any other comments or suggestions about the magazine. **(PLEASE WRITE IN THE SPACE BELOW).**

_____

_____

_____

☐☐☐☐☐☐
157-162

ABOUT YOUR WORK, LEISURE AND INTERESTS

1a What is your occupation? Please describe the nature of your work in brief, as well as your designation.

Occupation_____ 163 ☐

Designation_____ 164 ☐

b Which organisation do you work for? Please write in the name as well as its principal activities (if this is not apparent from the name itself).

Name of organisation_____ 165 ☐

Principal activities_____ 166 ☐

c In your work, which of these activities are you personally involved in?

(YOU MAY TICK MORE THAN ONE BOX).

Administration	167.1 ☐	
Finance or Purchase	168.1 ☐	
Marketing/Sales	169.1 ☐	**IF TEACHING/RESEARCH**
Teaching	☐	What is your_____ ☐
Research	☐	Subject? _____ ☐

170-171

2a Which of the listed activities, if any, are you interested in?

b And which of these activities do you yourself participate in?

c In the last 3 months, how often (if at all) did you attend a programme/recital/seminar etc. related to each of these listed activities?

	Q. 2a Interested in.....	Q. 2b Participate in.....	Q.2c No. of times participated CIRCLE ONLY ONE NUMBER
Art/painting/ sculpture	172.1 ☐	177.1 ☐	1 2 3 4 + ☐
Music	173.1 ☐	178.1 ☐	1 2 3 4 + ☐
Dance	174.1 ☐	179.1 ☐	1 2 3 4 + ☐
Theatre	175.1 ☐	180.1 ☐	1 2 3 4 + ☐
Archaeology/ history	176.1 ☐	181.1 ☐	1 2 3 4 + ☐

182-186

3 In the last one year, how much have you spent on educational books and journals for yourself?

Rs._____ ☐☐

187-188

4a Have you been abroad in the last four years?

Yes 189.1 ☐

No .2 ☐

IF YES

b In the last four years, how many trips did you make to countries abroad?

	None	One	Two or more
On business	190.1 ☐	2 ☐	3 ☐
On lecture/study tours or training	191.1 ☐	2 ☐	3 ☐
On holiday	192.1 ☐	2 ☐	3 ☐
Other purposes **(WRITE IN)** _____	193.1 ☐	2 ☐	3 ☐

5 How many times have you travelled within the country, in the last one year?

	None	1-4 times	5-8 times	More than 8 times
On business	194.1 ☐	2 ☐	3 ☐	4 ☐
On holiday	195.1 ☐	2 ☐	3 ☐	4 ☐
Other purposes **(WRITE IN)** _____	196.1 ☐	2 ☐	3 ☐	4 ☐

c Are there any other subjects that you would like to be covered in MARG?

1. _____ ☐☐ 57-58
2. _____ ☐☐ 59-60
3. _____ ☐☐ 61-62

d Supposing regular features were to be included in MARG, which of the following subjects, if any, would you yourself be interested in?
(YOU MAY TICK MORE THAN ONE BOX).

Book reviews	☐	☐☐ 63-64
Exhibition reviews	☐	☐☐ 65-66
Reviews of cultural festivals	☐	☐☐ 67-68
Profile of renowned artistes	☐	☐☐ 69-70
Profile of aspiring artistes	☐	☐☐ 71-72
Readers' comments on articles in earlier issues	☐	☐☐ 73-74
Any other (WRITE IN)_____ _____	☐	
		☐ 75

10 We would like your evaluation of MARG on the aspects listed below.

	Excellent	Good	Satisfactory	Poor	No opinion
For each statement please select a phrase:					
i. the presentation, layout and printing	76.4 ☐	.3 ☐	.2 ☐	.1 ☐	.0 ☐
ii. choice of subject	77.4 ☐	.3 ☐	.2 ☐	.1 ☐	.0 ☐
iii. standard of information provided	78.4 ☐	.3 ☐	.2 ☐	.1 ☐	.0 ☐
iv. choice of contributors	79.4 ☐	.3 ☐	.2 ☐	.1 ☐	.0 ☐
v. standard of writing	80.4 ☐	.3 ☐	.2 ☐	.1 ☐	.0 ☐

11 We would like to know why people read MARG. What is your main reason for reading MARG magazine? Could you select the most appropriate statement from among those given below?
(PLEASE TICK ONLY ONE BOX).

I find the magazine useful to me in my profession or studies	81.1 ☐
I read the magazine because I am interested in Indian art and culture	.2 ☐
I read the magazine in order to learn about India as a country	.3 ☐
I read the magazine because it has interesting illustrations and a pleasing layout	.4 ☐
I read the magazine as a tool for reference	.5 ☐
Any other reason (WRITE IN)_____ _____	.6 ☐

12 Given below are a few statements about MARG. Do you agree or disagree with what is being said?
(TICK ONLY ONE BOX AGAINST EACH STATEMENT).

	Agree	Disagree	Neither agree nor disagree
i. MARG covers only a very narrow range of topics in Indian art	82.1 ☐	.2 ☐	.3 ☐
ii. MARG is a magazine for the general reading public	83.1 ☐	.2 ☐	.3 ☐
iii. The articles in MARG are too esoteric	84.1 ☐	.2 ☐	.3 ☐
iv. MARG can be appreciated by anyone who is interested in Indian culture	85.1 ☐	.2 ☐	.3 ☐
v. MARG is suitable only for serious scholars	86.1 ☐	.2 ☐	.3 ☐
vi. It is a reference magazine for students of art and culture	87.1 ☐	.2 ☐	.3 ☐
vii. The magazine is far too expensive for individual purchase or subscription	88.1 ☐	.2 ☐	.3 ☐
viii. MARG is difficult to handle because of its size	89.1 ☐	.2 ☐	.3 ☐
ix. Issues of MARG should be published more regularly	90.1 ☐	.2 ☐	.3 ☐
x. There are far too many illustrations in MARG as compared to the reading matter	91.1 ☐	.2 ☐	.3 ☐

13a An average issue of MARG has around 100 pages. A year's subscription (4 issues) is priced at Rs. 225. What is your opinion of this price?
(TICK ONLY ONE BOX).

It is much too expensive	92.1 ☐
It is a little expensive	.2 ☐
The price is reasonable	.3 ☐
It is worth more than its price	.4 ☐

b We currently bring out 4 issues of MARG in a year. If we were to reduce the number of issues per year, there would be an accompanying reduction in the annual subscription rate; the price of a single issue remaining the same. Which of the two options given below would you prefer?
(TICK ONLY ONE BOX).

I would prefer an annual subscription of:

Rs. 225 for 4 issues of MARG	93.1 ☐
Rs. 168 for 3 issues of MARG	.2 ☐

14a Is there anyone else in your household who reads MARG?

Yes	94.1 ☐
No	2 ☐

If 'Yes':

b Could you provide us with the names and other particulars of these readers?

c For each of these readers please tell us if he or she has studied any of these subjects at graduate/postgraduate level: history, archaeology, religion, art, theatre, handicraft.

Name	Sex M/F	Age (Yrs.)	Occupation & designation	Educational qualifications	Whether studied any of the listed subjects Yes	No.
1.					☐	☐
2.					☐	☐
3.					☐	☐
4.					☐	☐
5.					☐	☐

15a Do you normally lend your copy of MARG to anybody outside your home?

Yes	130.1 ☐
No	.2 ☐

c **Listed below are some ways in which an organisation can be described. How would you describe your organisation? Please choose one of the descriptions listed below?**

	Main Organisation	Subscribing Office (If it is a part of the main organisation)	
Academic Institution (School/College/University)	01 ☐	01 ☐	
Professional institutions for art/theatre etc.	02 ☐	02 ☐	
Library of an academic/ professional institution	03 ☐	03 ☐	
Other library	04 ☐	04 ☐	
Museum	05 ☐	05 ☐	
Archaeological Office	06 ☐	06 ☐	
Tourist Office	07 ☐	07 ☐	
Travel Agency	08 ☐	08 ☐	
Hotel	09 ☐	09 ☐	
Airline	10 ☐	10 ☐	
Publisher/Book Agency	11 ☐	11 ☐	☐☐ 10-11
Public sector trading/ manufacturing company	12 ☐	12 ☐	☐☐ 12-13
Private trading/ manufacturing company	13 ☐	13 ☐	
Central/State Government Office	14 ☐	14 ☐	
Not Applicable	15 ☐	15 ☐	
Other (WRITE IN)	_____	_____	
	_____	_____	
	_____	_____	

2a How many permanent employees work for?

Number of employees	Main organisation (TICK ONLY ONE BOX)	Subscribing department (TICK ONLY ONE BOX)
Upto 10	14.1 ☐	15.1 ☐
11-20	.2 ☐	.2 ☐
21-50	.3 ☐	.3 ☐
51-100	.4 ☐	.4 ☐
101-200	.5 ☐	.5 ☐
201-500	.6 ☐	.6 ☐
501-1000	.7 ☐	.7 ☐
Over 1000	.8 ☐	.8 ☐
Does not apply (e.g. no sub-division)	.9 ☐	.9 ☐
Don't know	.0 ☐	.0 ☐

b What was the value of the total turnover (gross sales), in the last financial year?

	The main organisation (TICK ONLY ONE BOX)	The subscribing department/sub-office (TICK ONLY ONE BOX)
Upto Rs. 10 lakhs	16.1 ☐	17.1 ☐
Rs. 11-100 lakhs	.2 ☐	.2 ☐
Rs. 1.1-5 crores	.3 ☐	.3 ☐
Rs. 5.1-10 crores	.4 ☐	.4 ☐
Rs. 10.1-50 crores	.5 ☐	.5 ☐
Rs. 51-100 crores	.6 ☐	.6 ☐
Rs. 101-500 crores	.7 ☐	.7 ☐
Over Rs. 500 crores	.8 ☐	.8 ☐
Does not apply (e.g. non-commercial organisation/ no sub-office)	.9 ☐	.9 ☐
Don't know	.0 ☐	.0 ☐

3a What are the main information needs of your readers, which your library/books and magazines section caters to? **(TICK ONLY ONE BOX).**

Business related information	18.1 ☐
Academic/research related information	.2 ☐
Information about India, its culture, its history etc.	.3 ☐
Any other (WRITE IN)_____	.4 ☐
	.5 ☐
	.6 ☐

b Considering the information needs and interests of your readers, would you say that MARG magazine: **(TICK ONLY ONE BOX).**

Is of general interest only	19.1 ☐
Is of special interest to professionals/students	.2 ☐
Serves both general and special interests	.3 ☐

4a How was this copy of MARG obtained?

Regular subscription	20.1 ☐
Purchased from a shop	.2 ☐
Gift/Complimentary copy	.3 ☐
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Marg

A TATA ENTERPRISE

Maharashtra
Traditions in Art

Volume XXXVI No. 4
A MAGAZINE OF THE ARTS

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Cover: *Maratha Nobleman, Theodore Jensen, 1867, Collection: Prince of Wales Museum of Western India, Bombay*

His Excellency, Governor Idris Latif and Begum Bilkees Latif provided the inspiration for this volume. It was their desire to commemorate the twenty-fifth anniversary of the State of Maharashtra with a publication that would highlight the achievements and contributions of the state in various fields of activity. Marg Publications accepted the invitation to compile such a volume and presents, with great pleasure, a two-part series portraying the heritage of Maharashtra in its variegated hues. In this volume we cover the different artistic traditions of Maharashtra and the vast range of objects they produced — from the mundane everyday art for the populace to the rare and the exquisite textiles, jewellery and painting for the nobility and the royalty.

The Editor and Publishers express their deep gratitude to Dr. P. M. Joshi, Dr. A. P. Jamkhedkar (Director, Directorate of Archaeology & Museums, Maharashtra State) and Shri Sadashiv Gorakshkar (Director, Prince of Wales Museum of Western India, Bombay) for their erudite advice in the preparation and compilation of the volume. We are particularly grateful to Shrimati Sumatibai Dhanawate for her valuable suggestions and constant support in this endeavour.

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Introduction

Many millennia ago, the land of Maharashtra was convulsed with volcanic activity: molten lava poured through gigantic fissures in the earth and spread over large areas. The repeated occurrence of such eruptions resulted in layer upon layer of lava. This geological phenomenon has endowed Maharashtra with a rugged character. Its unique landscape comprises striated hills rising in sheer cliffs, flattening out in plateaus and fertile valleys with loamy black soil that gradually recedes into barren wastes. The Sahyadri Hills, which serve as the vertebrae of the region, have not only determined the topographical contours of the land but also its cultural patterns and artistic traditions.

Among the various artistic expressions of Maharashtra, that of rock-cut temples in the Sahyadri Hills is most renowned. It is postulated that the Buddhist monks who came as emissaries from the north brought this tradition to Maharashtra. Although the monks were responsible initially for inspiring architectural activity as well as its embellishment, this art-form soon developed its own distinctive character and style. Its splendid achievements are reflected in the paintings of Ajanta and the carved panels of Elephanta. The noble symmetry and grandeur of the Maheshamurti image at Elephanta is without parallel in Indian sculpture.

That the artisans of Maharashtra were as skilled in metal casting as they were in stone carving, is evident from the calibre of the numerous bronze images produced in the region. The most striking of these are those discovered in the settlements of prehistoric man who made his home along the river banks. They depict a buffalo, a rhinoceros, an elephant and a man standing on a plough drawn by two bullocks. Though small in size, the naturalistic and powerful modelling of the animals as well as the composition of the man on the plough with his dog are of astonishing quality—especially since they were created more than three and a half thousand years ago.

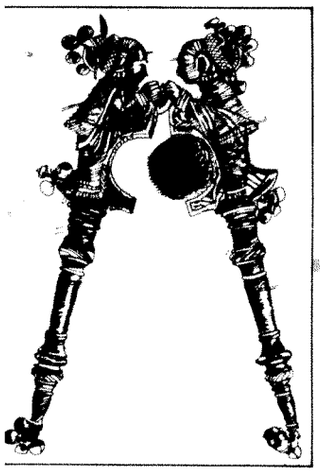
The facility with which Maharashtrian craftsmen could work in metal is again visible in the preciousness and intricacy of the goldsmith's art. The range of ornaments produced in Maharashtra is extensive and includes a variety of items that are characteristic of the different communities of the region such as the Kolis and the Prabhus. Many of the designs reveal influences from the neighbouring provinces of Gujarat and Karnataka. Even so, a large number of patterns are evidently of indigenous origin and are peculiar to Maharashtra. Among these the most prominent are the *nath* (nose-ring) and the *mangal-sutra* (necklace symbolising a married woman) strung in black beads. The highly specialised technique of pearls woven in wire practised in this region is, unfortunately, on the verge of disppearing altogether.

As in the sphere of jewellery, Maharashtra has fostered its own traditions in textiles. Of these the most celebrated is that of the Paithani *sari* with its shimmering colours and exquisite gold borders featuring geometric floral designs. These *saris,* which evoke much admiration and praise, are woven at Paithan not too far from ancient Deogir (Daulatabad) which was famous for its superb muslins. Perhaps the old skills are not forgotten and have persisted through the generations. Apart from the Paithani *sari,* the local *saris* made of cotton and a mixture of cotton and silk (*garbhareshami*) have very distinctive borders. These *saris* reveal a certain similarity, in texture and design, to those produced in Karnataka but differ from their southern counterparts in their choice and combination of colours. *Saris* in Maharashtra display a preference for lilac pink, mustard yellow, snuff brown and turquoise blue, and undoubtedly project the sensibilities of the region.

From early times Maharashtra has served as a meeting ground for diverse cultural currents that emanated from different directions over land and sea. It has been receptive to these influences and has often incorporated them within its own cultural and artistic idioms. This process of internalisation and synthesis enriched and vitalised the local expressions. Many traditions took root in Maharashtra and effloresced there. Although the tradition of rock-cut architecture is believed to have originated in the northern regions, it found its most prolific and profound articulation in Maharashtra. Similarly, the tradition of monolithic stone temples reached its culmination in Maharashtra even though its first examples are in southern India. Despite the varied influences that have streamed into this region, the land of Maharashtra represents a distinctive cultural ethos and its language has played a significant role in preserving its identity. It is therefore not surprising that Maharashtra derives its name from the language Maharashtri—a Prakrit corruption of Sanskrit—from which the language Marathi has evolved.

The cultural values of the province have remained constant in spite of its changing boundaries and subjugation to alien rule. The Chinese pilgrim who passed through this region in the seventh century A.D. called it *Mo-ho-lo-cha* and recorded that: "The soil is rich and fertile and it is regularly cultivated and very productive. Men are fond of learning and studying both heretical and orthodox books. The disposition of the people is honest and simple; they are tall in stature and of a stern and vindictive character. To their benefactors, they are grateful; to their enemies, relentness. If they are insulted, they will risk their lives to avenge themselves. If they are asked to help one in distress, they will forget themselves in their haste to render assistance." His observations about the land and people of Maharashtra remain valid even today.

Sarayu V. Doshi.



Everyday Art

Anjali Munshi

The region of Maharashtra is steeped in antiquity. The stratigraphical levels of several archaeological sites in Maharashtra have yielded a number of objects which provide a great deal of information on the material culture of the different periods of pre-history, proto-history and history. These items throw light on the life existing in ancient times. The excavations and explorations carried out at sites in Paithan, Ter, Inamgaon and Mahurzari have unearthed broken pieces of pottery and potsherds, beads and bangles, artefacts and implements, utensils and vessels, terracotta heads as well as objects of ivory, bone, stone, metal and wood. Epigraphy and copper-plate inscriptions as well as sculptures supplement the picture of the day to day life of the men and women of the past, their habitations and living habits, their ideas and ideologies about religion, philosophy, art and aesthetics, science and technology and other different aspects of knowledge and disciplines. Continuing conventions are reflected further in the Buddhist, Jain and Hindu cave-dwellings, rock-cut cave temples and *viharas* (monasteries) as well as in shrines and palaces of later times.

From the very dawn of civilisation, proximity to the Arabian Sea with its waves splashing over Maharashtra's shores led to extensive marine activity and the development of fisheries as well as trade and commerce with foreign countries. The land routes led to regions beyond Maharashtra. The mingling and intermingling of various racial strains, foreign influences and indigenous traditions gave an exotic aura to this region.

All these factors influenced the arts and aesthetics of the land. Along with the highly sophisticated, cannonised and classical art forms existed touchingly appealing folk, tribal and *jungli* idioms. The present manifestations of the arts and aesthetics of the everyday life of the people of Maharashtra have deep-rooted connecting links going back to the fathomless past.

The day to day life of the people is based on their rich heritage of ancient civilisation and culture: life throbs with rhythm and cultural conventions. The routine life pattern is passed from generation to generation.

The average routine of a common person in Maharashtra starts with waking up at dawn, morning ablutions, anointing oil, bathing and scrubbing, coiling the hair, applying perfumes, wearing lovely costumes and ornaments and beautifying the body with cosmetics and adornments. Then commence the household duties such as watering the sacred plant of *tulsi,* drawing *rangoli* at the entrance, hanging *toranas* on the doors and windows and, at festival times, painting the walls with auspicious symbols. Then the *puja* of the household deities is performed. In a miniature temple called a *devara* are the gods, goddesses, deities — often titulary — demi-gods, and sacred forms. The worship is offered by pouring an ablution of sacred water known as *gangajal;* anointing the divinities with *panchamrut* consisting of milk, curd, honey, *ghee,* sugar; applying powders such as *kumkum* (vermilion), *haldi, abil, gulal;* and showering the images with *akshat* (rice grains). Then the lamps, filled with either purified butter or oil, are lit and incense sticks or powders are burnt. The worshipper then offers *naivadya* as well as sacred leaves such as *bili patra* or *tulsi patra* and different flowers and fruits while chanting *mantras,* reciting prayers and singing melodious devotional songs. At times, musical instruments such as cymbals, the *tambura* and the *mridang* accompany the singing.

The paraphernalia of the *puja* ritual includes many sacred vessels like water ablution pots, *lotas, kalshis, tamhanas, achmanis, panchapatras,* vermilion powder containers or *karandak, arati* and lamps, incense burners and flower plates. Although simple and humble, they are beautiful and artistically executed.

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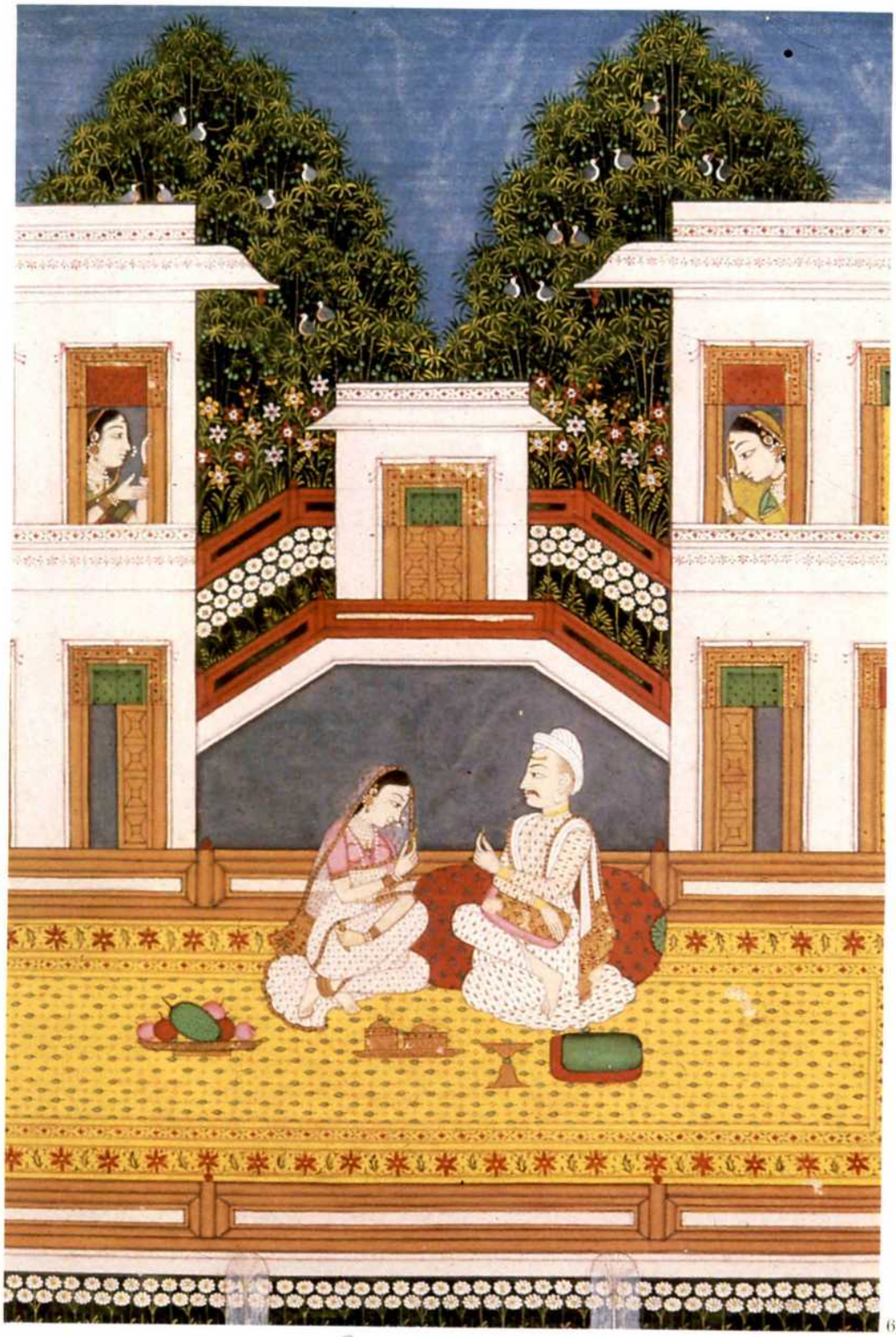

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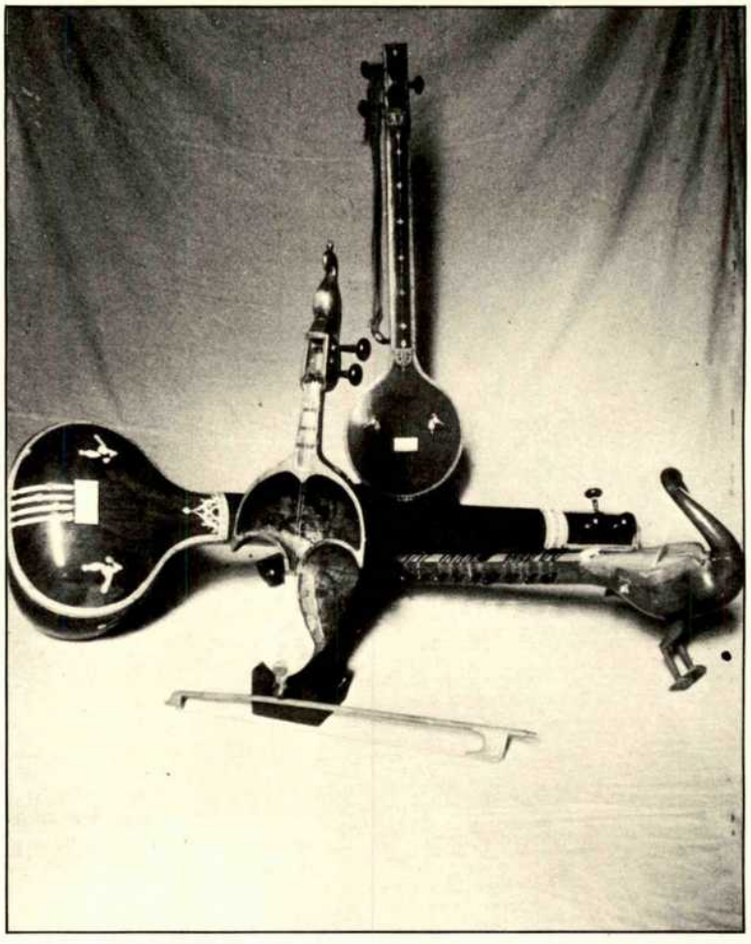

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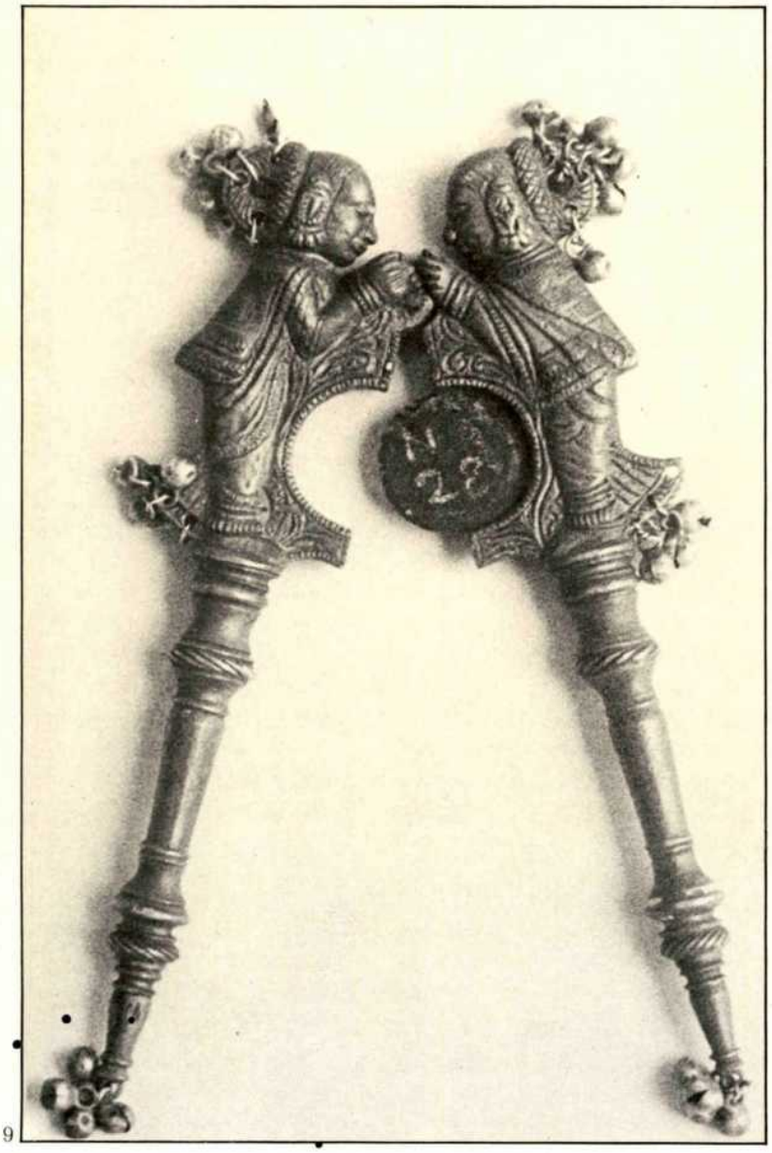

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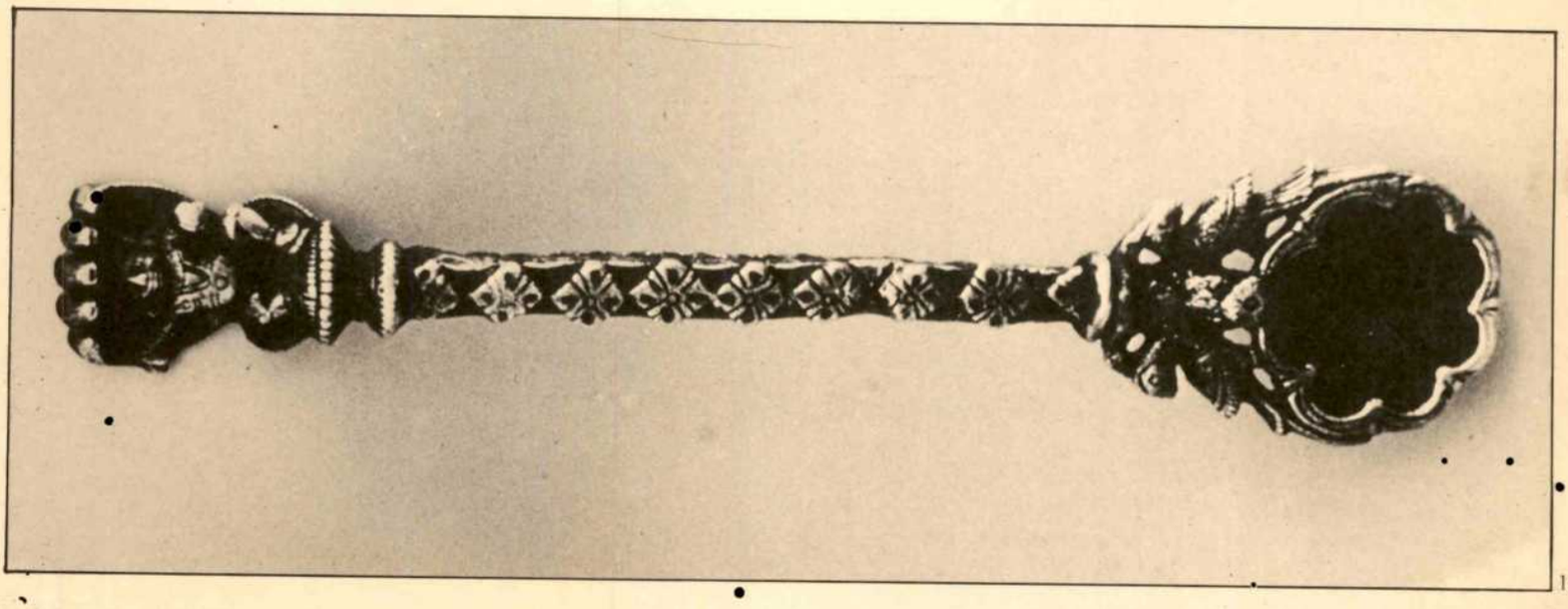


Occasionally the *puja* rituals are long and elaborate. Auspicious occasions have special deities and special *pujas.* Ganesh Chaturthi, Chaitra-Gauri, Makar Sankrant, Diwali, Dashera, Gudi Padva, Holi and Vasant Panchami are celebrated with great festivity.

From birth to death, sixteen *samskaras* (sacraments) are given to a human being. Different rituals and ceremonies laid down in the scriptures are performed with each *samskara.*

In addition to the daily rituals are the feasts and festivals when merry-making and joy-sharing are carried out with great excitement. Sports and games, singing, instrument-playing, dance, drama and related performances become resplendent with artistic exuberance and invoke a high tempo of emotions. These human sentiments are reflected in the *objets d'art* of daily use. The form, shape and design of the objects are not only functional but also artistic. Often specific motifs are used on a particular object to convey a certain meaning.

Relics of the glorious days gone by reflect the rich artistry and skill of the talented craftsmen. The frail and fragile, but lively, Dr. Dinkar Kelkar has devoted his life to the collection of objects of everyday art. His entire assemblage is housed in a museum named after his son—the Raja Dinkar Kelkar Museum. No visitor can fully grasp the core of Maharashtrian culture until he sees the unusual antiques and art pieces so carefully selected and so lovingly displayed in the collection.

Kaka—an endearing epithet that Dinkar Kelkar has acquired—establishes an enlightened rapport with visitors to his museum. At the age of eighty-nine, he is a young man of a bubbling spirit and untiring energy with immense pride in his varied collection. He talks about his experiences and objects with a sparkle in his eyes.

Passing through the different sections and the galleries of the museum, one feels like Alice in Wonderland. The different sections hold marvellous objects of bewildering variety and beauty.

The most impressive room is the living room of the *wada* (mansion) of Mastani, the beloved consort of Peshwa Bajirao I. Transplanted here, it reveals intricate architecture and woodcarvings as well as wall paintings. The superb furnishings evoke the atmosphere of the home of the courtesan queen whose portrait on glass is also contained in the museum. The Maratha courtesan wears an anglicised dress in the portrait.

Some of the galleries contain miniature paintings, and manuscript illustrations and *chitra-kathis* (narrative paintings). A colourful Chaitra-Gauri *pata,* painted on cloth in honour of the Goddess Gauri and worshipped during the *Chaitra* month, is particularly interesting.

Amongst the sculptures executed in different media such as stone, terracotta, metal and wood there is a five-headed Maruti which is dramatic. There are also innumerable images of gods and goddesses as well as folk deities.

The museum, however, is best known for its unusual collection of lamps. Of particular interest among them are: a nineteenth century lamp in the shape of a tree called *vrukshadip,* a brass lamp in the form of a standing two-armed Anjaneya holding a lamp-bowl, the rat *vahana* (vehicle) of Ganesh in the round, holding a many-petalled flowering lamp of the twentieth century and several *dipalakshmi* lamps and hanging lamps. Some of them exhibit Maharashtrian influence. These lamps are decorated with various motifs such as divinities, human figures, birds and animals.

The museum possesses a rich collection of objects associated with the ritual of making and offering *pan,* lime-containers and nut-crackers from Maharashtra. Pune and Nasik are well-known places for their own variety of *pan* or betel leaves. Most of these containers and nut-crackers are made in these places. The heart-shaped and pumpkin-shaped *pan-dans* and a circular brass lime container with a double-peacock motif belong to the present century. A great variety of nut-crackers—embellished with the divinities, erotic couples (probably Rati—Manmath), flora and fauna, or human motifs generally made in brass—range from the eighteenth to the twentieth centuries. A nineteenth century brass nut-cracker depicting a family consisting of a man, woman and child shows interesting workmanship.

In the museum a few objects connected with writing such as ink wells and pen cases, belonging to the last and the present centuries, are excellent examples of fine workmanship.

Amongst other articles there are objects related to daily toilet. These include the *vajris* (skin-scrubbers) from excavated sites of Maharashtra. These *vajris,* generally made of brass, are topped by bird, animal and human motifs. One of them is a foot-scrubber depicting two peacocks facing each other with necks crossed.

Music is always a favourite pastime among the Maharashtrians. Select and unusual musical instruments are displayed in a special gallery. Apart from the well-known *bin, tabla, dhol, shehnais,* many tribal musical instruments are also noteworthy.

The household articles include kitchen vessels and utensils, implements, *huqqas* (smoking pipes), spittoons, locks and indoor games such as *ganjifa* or *taurat* cards and *chopat.* These objects made in different media are artistically executed and are decorated with a variety of appealing motifs.

These myriad manifestations of magnificent artmanship and superb skill of the craftsman make a rich heritage for which the present state of Maharashtra is indebted to their great ancestors. These are not only *objets d'art* but also are *objets d'inspiratia.*

1 A household shrine

2 Ornaments for bullock horns

3 *Pan-dans,* nutcrackers, *chanchi,* lime boxes, lime applicator

4 Nutcrackers

5 A *pan-dan* with peacock motif

6 A *Nayak* and *Nayika* exchange *pan*

7 A scene from the *Ramayana*
20 x 35.5 cms.
paper

8 Brass toy, foot scrubbers, toilet box, ink pot and lock with key

9 Nutcracker

10 Musical instruments

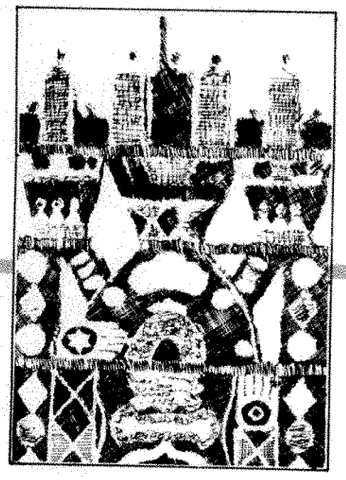
11 Seed sower

12 Foot scrubbers

13 A platter

14 Carved ceiling depicting Seshashayi Vishnu
wood
19th century A.D.

15 Spoon for rituals



Crafts

Roshan Kalapesi

In many countries of the world, rapid industrialisation has led to the slow decline of the local craft traditions. This is not because industrialisation has posed a threat to the crafts but because industry, with its financial backing, mass production and efficient marketing, represents a corporate power with which even the strongest craft unit cannot compete. Inevitably the crafts languish and, with the disappearance of a craft tradition, the rich cultural heritage of the country becomes depleted.

It is important to define at the outset that not all those who create objects with their hands are craftsmen. A fine distinction exists between a person who produces an object and one who creates it. An industrial worker too makes objects with his hands but the creation of them is not determined by him. For the craftsman, his work is his ideology: it involves his mind, emotions and spirit. To produce the object, he employs the disciplined training he has acquired at great pains over the years. Even though he sees the materials, as generations before him have done, and uses his inherited skills to give the object shape and form, he does so by commanding his hands to create anew. In India, there are no distinctions between craftsmen and artists. Actually, there is but the word ***shilpakar*** to represent both. Interestingly, the term is used to designate an architect as well.

Craftsmen

Leisure Craftsmen

A whole range of family celebrations, public fairs and festivals give many craftsmen the opportunity to express their talents. In the villages and small towns, the paucity of organised entertainment encourages such activities as painting, embroidery, weaving or carving during leisure hours. In the city, however, where leisure time is a rare commodity, craft is on the decline. Except for the 'hobby-crafts' produced by those who are often motivated by the desire to supplement their incomes, dedicated craftsmanship is uncommon in cosmopolitan centres.

The rural and tribal person sees 'material' as something to be used creatively. It is his natural inclination to embellish and beautify everything around him, especially on days which are special to him. The Warlis of Maharashtra, for instance, paint on the walls of their homes when celebrating a birth or marriage in the family. Though this activity is usually performed by women, there is a master craftsman known as Jiva Soma Mase, who has perfected the art and achieved international recognition for his work. Such success has brought him invitations to participate in many festivals and fairs. There, removed from his natural environs, he sits working hour upon hour. He is expected to paint mechanically on paper and exhibit his art to the 'curious'. Working in alien surroundings, he seems to have lost inspiration and, consequently, his work is lifeless and dull. What Jiva Soma Mase needs is funds to build and equip for himself a studio, in his own village, where he can keep and train other young people to perpetuate and develop the art form that has sprung from his spirit and enriched us all.

Besides tribal paintings, tribal embroidery by the Banjaras, the gypsies of Maharashtra, also has grown from being a leisure-craft to one that brings a good income to those involved in it. The secret of its success is that the craftsmen have formed an organisation over which the master craftsman, Gopibai Sangram Jadhav, presides. The organisation strives to retain traditional colours and designs and, since the members market their wares together, the risk of buyers playing one against the other to bring prices down is minimised. Most important—they do not compromise on quality and hence their art will always be appreciated.

Seasonal Craftsmen

Many families who farm and are involved with agriculture, or who live in rural regions, have stretches of time when they are free to work at some craft. Waiting for the rains, or for the crops to ripen, they turn towards the fabrication of items derived from products of their own land. The most notable seasonal tribal craftsmen are the basket and mat weavers. In Maharashtra at one time, they moved in groups from one mango farm to another during the season, and were paid to weave baskets in which the fruit was transported to the markets. Unfortunately, today they do not go to the farms anymore, and precious wood is used instead of baskets to crate mangoes. In several other states the adequate production of cane and bamboo has made it possible for many to occupy themselves with weaving throughout the year. In most parts of Maharashtra, the basket weaver relies on dried leaves, fibres, husks and a little bamboo (much of the high-quality bamboo is cornered by the paper mills). Ultimately, during the dry season, "without work or water," villagers migrate to the urban areas and some never return to their villages.

The *mela* is a place to sell seasonal craft or produce, or, alternatively, to barter it for the craftsmen's own needs. However, they are often displaced by urban shop-keepers, who bring cheap synthetics and other goods. The *mela* also functions as a place for the young to meet, to sing and dance through the night and perhaps to find their future mates, but there too, inundated by tourists, a sensitive occasion for them is vulgarised in the name of tourism.

At the *mela* people get a chance to meet, chat and philosophise as well as see famed performers. They too are silenced by the 'blaring cacophony' spilling from the microphones of political-party booths, which alternately play film music or spout political credos. The positive, warm culture of our rural people is being thrust aside, and the only opportunity for marketing by the individual is truly being destroyed.

Parampara or Hereditary Craftsmen

Through the chance of birth, children in India may inherit a rich tradition handed down countless generations. Following strict codes of living and learning, these children grow to become new generation craftsmen, living in small villages or around the temples, palaces or monuments, built by their forefathers. These tradition-trained craftsmen produce the best objects in the country.

Industrial organisations prefer to employ craftsmen, because of their discipline, concentration, and an ability to use their hands. The higher wages, and the lure of city culture, have gradually denuded our rural regions of craftsmen. Living now in urban slums, these ex-craftsmen are unable to pass on their heritage to their own children, who will grow up as unskilled workers. The tragedy has been that we have failed to value our traditional training and have eliminated it from our education systems, doing great injustice to our younger generation.

However, it has been very heartening to find another kind of professional craftsman emerging in our cities, who has chosen to give up other remunerative work and move towards fulfilling his urge to become a craftsman. For, as the *parampara* craftsmen disappear, these new craftsmen will play an important role as they will be the ones who will carry our traditions into the future.

1

1 Most toys have an educational purpose in India.
Miniature kitchen vessels made of brass are handed down from generation to generation, preparing the future housewife.
Craftsman: Deherkar, Murbad

2 The Soma family from Solapur has created a new form in these woven wall-hangings by interpreting traditional symbols in a contemporary idiom.

3 The Jadhav family in Chalisgaon has been instrumental in protecting and making available the embroideries of the Banjaras (gypsies). Master craftswoman Gopibai has involved her whole family and a new generation of young embroiderers in developing this traditional craft.

4 The raised silken design on a cotton ground is created by a complicated process of weaving the *himru* fabric using *jalas*.
Craftsman: K. R. Mohan

5 The old *bidri* hookah-base was probably, made by an elder of the Rahim family in Aurangabad. The gleam of real silver and the preciseness of the work is rarely found today.

6 The *paithani sari* is distinctive because of its gold *pallav* and border.
The Government refined this craft and several looms have been set up at Paithan, where examples like this are created.

7 *Yeola* weaver with Dobby loom

8 *Yeola* silk *sari*

9 A potter at his hand-driven wheel

10 Though hand-made, the pots have an uniform quality

11 A cobbler's shop

12 The Kolhapuri *chappals* have universal appeal

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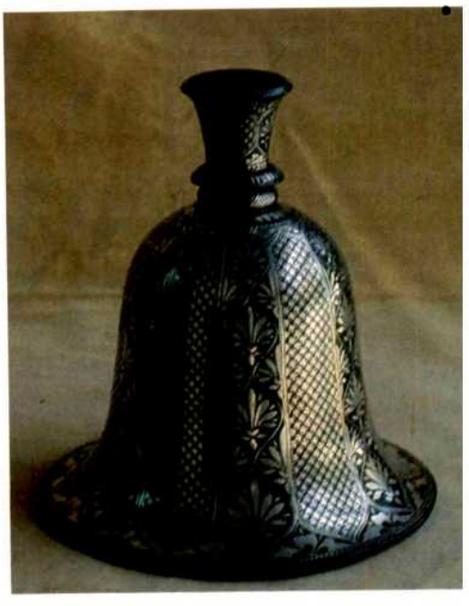

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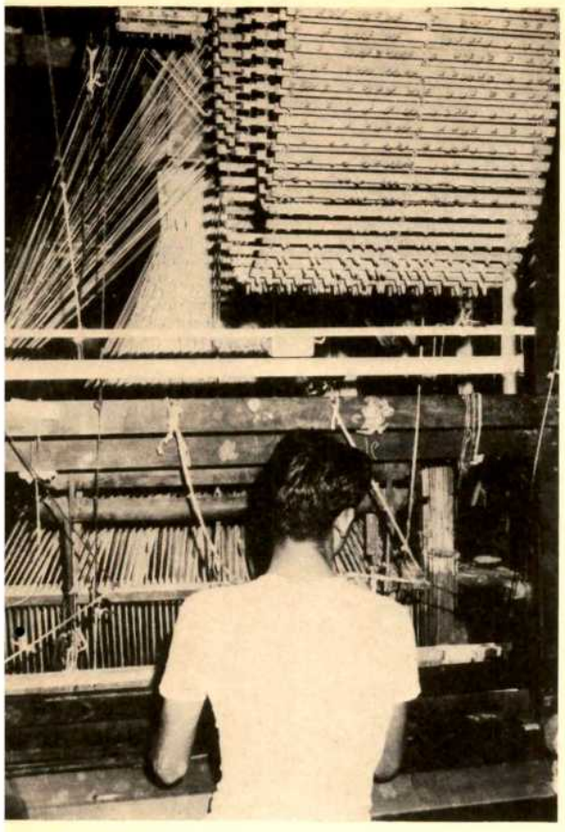

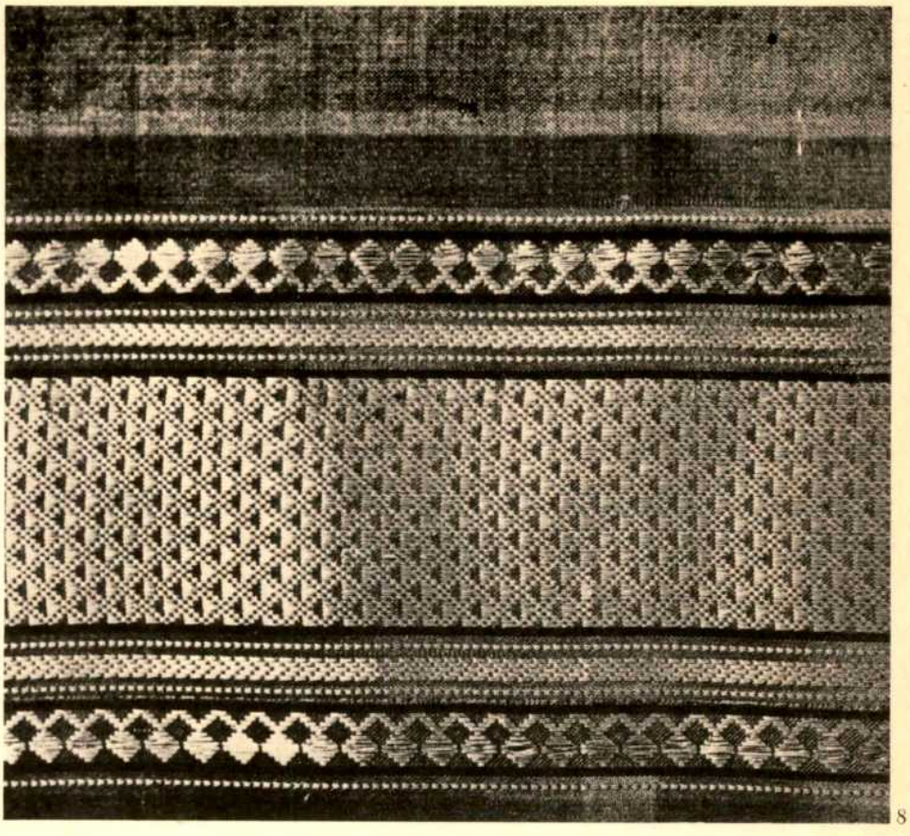

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Crafts

The strongest surviving traditional crafts of Maharashtra are weaving and metal-work, with most other crafts, besides that of Kolhapuri *chappals,* being practised in isolated small pockets, on a small scale.

Weaving

Textiles were a notable product of the state until the turn of the century, when we experienced some restraints. But political independence in 1947 brought a resurgence of interest in our weakened craft tradition. The woven *dhurries* of Maharashtra are among the country's best known floor spreads and the Maharashtrian *saris* and *khans* have a distinctive character.

Pottery

Growing urbanisation has forced craftsmen to adapt and cater to urban needs in order to survive. In our state, there are a few village potters and the *khumbarwada* in the city making the most ordinary terracotta. More exciting is the work of the 'new' potters, many of whom consider themselves artists. The state has made an organised effort to protect and promote the craft in Bhadravati, and, hopefully, this will serve as an example to other centres.

Metal Work

Gold and silver ornament-making flourishes, yet most contemporary designs lack creativity. Silver ornaments are being produced mostly on an assembly-line basis, wherein no single craftsman creates an ornament from start to finish. The master craftsman, who often is also the owner of the unit, employs junior craftsmen to produce sections which are then assembled. Consequently, the apprentice does not learn the craft fully and can never be independent. Old and well-executed designs in units at Kolhapur and Hupri are produced, but, the skills are gradually depreciating and design is moving into commercial hands.

Excellent workmanship is evident in vessels made of copper, zinc, tin, brass, *kasha* as well as alloys of other kinds. Nasik, an important centre for metal-craft, has many idle craftsmen because the high cost of metal has culminated in reduced sales. Despite unemployment, many icon or vessel makers will refuse orders for white metal 'art-ware' from businessmen. Traditionally, the craftsman has always made 'utility' items, unashamedly spending long hours decorating a simple pot or spoon, but the concept of producing 'useless' decorative items seems to him "a misuse of the materials God has created for us."

Small Crafts

Leather

Listed as a small craft, leather evidently has made its urban transition and will not remain small for long. It started with large exports of the skillfully made Kolhapuri *chappals.* Threatened now by spurious dealers, whose production is often defective, the industry is facing an unnecessary decline in sales. However, those craftsmen employed in leather units making garments, furniture and a vast range of shoes and bags, have produced work that is in demand internationally.

Textile Prints

Printing is not a traditional craft of Maharashtra. In recent years, however, some of the finest printing units have been established and are recognised for their high-quality production.

Stone and Wood Carving

The old masters are gone who spoke of "the image 'within' the wood or stone that they exposed by creating spaces around it." Such veneration is absent, as also the sensitivity to environment that produced past masterpieces. One adjunct of wood is the craft of 'finishing in lacquer'. Contemporary craftsmen also make *pattas* in lacquerwork, which is a very old craft, but only a few craftsmen are able to produce the kind of items that would sell well.

The Crafts of Aurangabad

The crafts of Aurangabad form an isolated group. Today about 4 or 5 families work at weaving *himru* and producing *bidri* work. These crafts were brought to Aurangabad from other centres as part of Muslim Culture. The fabric, *himru,* was specially invented to suit Islamic religious injunctions which forbade the wearing of silk. Both *himru* and *bidri*-ware were created for the Shahs—the royalty of the land.

The *himru* produced today however is woven very slack and often fast-dyed yarn is not used. The *bidri* worker too uses a lesser quantity and quality of silver in his work. This, presumably, is done to reduce costs. The craftsman will only venture to make beautiful and expensive items, if there is a viable market for them.

One needs to mention here that there is a group of traders, who employ stone-cutters for the production of agate beads in Aurangabad. This craft will predictably fall into abrupt decline because of changing tastes.

The oft-repeated statement that "there are no crafts left in Maharashtra" is not yet true. But it may become a fact in these days of technological progress if the crafts are not consciously nurtured and fostered.

Coins

B.V. Shetti

The earliest coins found in Maharashtra are the silver punch-marked coins discovered in 1871 at Sinhi near Kolhapur and in 1876 at Sultanpur, Satara District. In 1943 a large hoard of coins was found at Bahal in Khandesh. The dating of the coins in these three hoards cannot be precisely determined as they are not yet properly classified. The coins from Bahal feature a variety of motifs such as the bull, the elephant, the deer, the frog or the fish as well as plants and human figures. Occasionally, the coins depict architectural motifs such as the arch or symbols like the taurine. The square and round coins from Sultanpur are impressed generally with a die rather than with punches. The motifs on these square and round coins are similar to the taurus and the quarter-foil motif which is a symbol represented by a circle with a knob-like centre.

Apart from those found in hoards, are similar coins recovered from archaeological excavations in Maharashtra. Those from Paithan are unpublished and the evidence from Nevasa is restricted to two coins which depict the taurine and the solar symbols. Both are of copper, one of which is coated with silver and might belong to the Mauryan period. These punch-marked coins from Maharashtra reveal little deviation from those found abundantly in northern India.

The tribal coins, die-struck and made of copper, are even more rare. Rectangular tribal coins are reported from Nevasa. They are of two types: one bears the Ujjain symbol, a cross with orbs made of pellets and enclosed in a circle; the other portrays standing human figures, ***svastikas*** with triple tips, ***sadarachakra*** (a whorl form of the sun with a six-armed symbol) and a taurine. The Nevasa excavations were done between 1954 and 1956.

The coins of the Satavahanas, the first emperors of the Deccan, are reported from a number of sites in Maharashtra, including Nasik, Nevasa, Kolhapur, Ter, Karhad, Paithan, Chanda and Tarhala. The Satavahanas employed copper, lead and potin for their coinage; silver was confined mainly to the coins of three rulers: Vasisthiputra Pulumavi (*c.* A.D. 130-59), Vasisthiputra Satakarni (*c.* A.D. 159-66) and Gautamiputra Sri Yajna Satakarni (*c.* A.D. 174-202). A few portrait coins of these rulers in imitation of the Kshatrapa coins have been discovered. The Satavahana coins show animals such as the bull, the elephant and the lion on the obverse side together with the legend. The motifs on the reverse generally vary from the tree-in-railing, the fish, the taurine, the river, the ***nandipada***, the ***svastika*** and the Ujjain symbols. The technique used in the Satavahana coinage shows that the die used for stamping was normally larger than the size of the coins, with the result that the legend and the motifs are incomplete. Nevertheless, they are remarkable in clarity though the motifs are stereotyped. A few Satavahana coins, showing a double-mast ship, testify to the prevalence of maritime trade and commerce.

A number of heavy die-struck lead coins with thick letters (*c.* second century A.D.), show a bow and arrow on the obverse, and a tree-in-railing on the reverse. They were found at Kolhapur and at Nerle in the Satara District. These evidently belonged to three kings: Vasisthiputra, Gautamiputra and Madhariputra (*c.* the second century A.D.). They use metronymic names with the suffix ***Vilivayakura.*** Some scholars regard them as the feudatories of the Satavahanas, while others assign them to the Kura or Ankura dynasty. The recent studies of the coins from the excavations of Kolhapur, however, have shown that the Kuras were contemporaries of the early Satavahanas. A number of Kura coins have been found among the Brahmapuri (Kolhapur) hoard — cut into halves, thirds and quarters. Evidently, they served the purpose of fractional coins.

The Chutus dynasty seems to have ruled part of Maharashtra (*c.* the second century A.D.). Their coins are of lead and bear a three-tiered hill on the obverse and a tree-in-railing on the reverse. The coins belong mostly to the border regions of Maharashtra State. However, the lead

coins found at Kolhapur have a symbolic affinity with those of the Kura dynasty.

The Kshatrapa and Kshaharata coins reported from Maharashtra are very few. Save for the Jogalthembi hoard of about 13,270 silver coins of Nahapana, ruler of the Kshaharata family and Shaka dynasty (*c.* A.D. 110-24) found in 1905, no other collections of these dynasties have been discovered. The reason may well be that Gautamiputra Satakarni (*c.* A.D. 106-30), the most illustrious king of the Satavahana dynasty, restruck the silver coins of the contemporary Shaka ruler, Nahapana, after killing him and annexing the Shaka territories.

During the first three centuries of the Christian Era the ports along the Deccan coast established trade contacts with Rome. Soon, copies of Roman coins in terracotta, lead and even gold were minted and were possibly used as ornaments. Such copies are reported from Kolhapur, Nevasa, Ter, Paithan and Kondapur. These are usually in the form of perforated circular pieces and depict royal heads of state as well as Roman goddesses within a dotted border. The *bullae* imitating the coins of Tiberius are numerous.

The Traikutakas (*c.* third century A.D.) seem to have come into prominence soon after the downfall of the Satavahanas. The first known Traikutaka king is Maharaja Indradatta, whose name is mentioned only in the legends of the coins of his son, Maharaja Dharasena. The Traikutaka coins closely resemble those of the Western Kshatrapas.

The great paucity of numismatic evidence in Maharashtra, after the fifth century A.D. till the medieval period from A.D. 600-1500, can be accounted for by the unsettled conditions and the changing political patterns in the region. Recently, some coins of the Kalachuri king, Krishnaraja (*c.* sixth century A.D.) were reported on the Elephanta island. Even the great Rashtrakutas who ruled over this region have not left any coins. The Yadavas of Devagiri (*c.* twelfth-thirteenth centuries A.D.) have left for posterity a few punch-marked gold *padmatankas.* The punches consist of motifs such as the lion, the Goddess Sri, the *sankha* and the lotus symbols with a Nagari legend.

However, the coins of the Shilaharas, who ruled in the Deccan and north Konkan during the ninth to eleventh centuries A.D. are encountered in Kolhapur and nearby regions. In addition to gold, they also issued coins in silver. But this data is not sufficient for a comprehensive study.

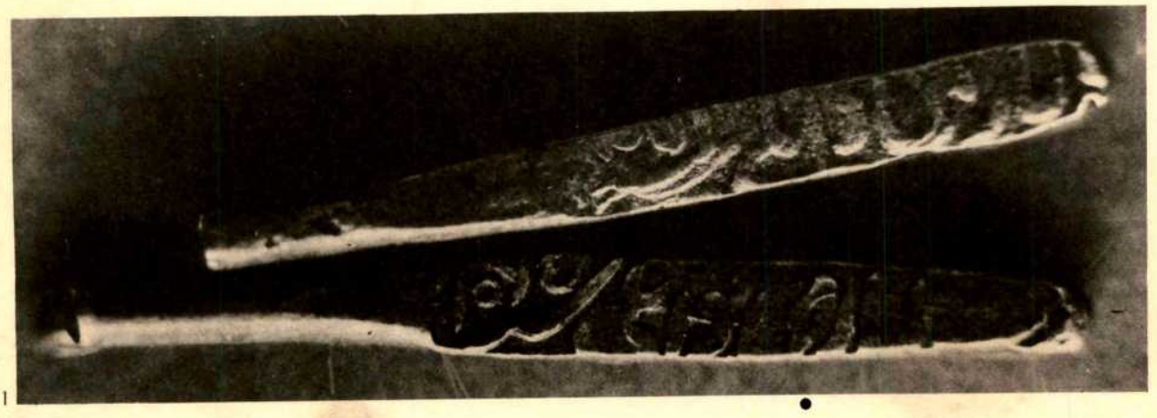
After his conquest of Devagiri (Daulatabad), Alauddin Muhammad Shah of the Khilji dynasty (A.D. 1296-1316) issued coins from that city. Muhammad-bin-Tughluq (A.D. 1325-51) issued coins in the name of Qutababad from Devagiri during A.D. 1325-1327. Then, in A.D. 1327 the name "Deogir" was reintroduced on the coins for a short period. In A.D. 1328 the appelation changed to "Daulatabad." The Daulatabad mint appears on several coins issued by later rulers.

The numismatic history of the post-Aurangzeb rule (A.D. 1658-1707) is quite confused. Though a large number of coins bear the names of the Mughal rulers, they are really not their issues. Approximately 200 Mughal and non-Mughal mints, issued coins in the name of the Mughal rulers.

Some of the Maratha mints revealed by these coins are Aurangabad, Auranganagar, Balanagar, Balwantnagar, Chandor, Chinchwad, Daulatabad, Dilshadabad, Kalpi, Kankorti, Kolhapur, Khujista Bunyad (Aurangabad), Muhiabad (Pune), Mumbai (Bombay), Sangamner, Satara and Solapur.

Muhammad Adil Shah II (A.D. 1656-72) issued silver currency which was quite different from that prevailing in the Deccan. It was of foreign origin and known as the *larin.* This currency originated in the district of Lar at the head of the Persian Gulf and was most popular among Arab marine traders. Each *larin* consisted of a piece of silver wire or rod bent at its middle, somewhat like a hairpin. The *larin* affords scanty surface for legends. However, most of them bear the title "*Sultana Adil Shah*" on one side and "*Zarb Lari dangi* (or *dabul*) *san . . .*" on the other. Perhaps these were struck to meet the local demand of coastal money. A hoard of 359 silver *larins* was uncovered from Dapoli (Ratnagiri District) in 1919.

Chhatrapati Shivaji (A.D. 1627-80) and his successors issued gold and copper coins. So also did the family of Shivaji's brother, Venkaji, which was established in the south at Tanjore. The gold coins of both families are of the *pagoda* type. Shivaji's coins bear on the obverse the term "*Chhatrapati*" in Nagari script and "*Sri Raja Shiva*" on the reverse. These gold coins, known as *hon*, are rare. The chronicle *Sabhasad*—while giving an account of the treasurer of Shivaji—



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1 Larins: Ali Adil Shah II, Adil Shahi (obverse and reverse)
Silver; A.D. 1656-72
Collection: Prince of Wales Museum of Western India, Bombay

2 Tiberius: Roman (obverse)
Gold; A.D. 14-37
Private Collection

3 Tiberius bullae: Roman (obverse)
Terracotta; 1st-2nd century A.D.; Ter, District Osmanabad
Collection: B.R. Lamture

4 Damasena: Western Kshatrapa (obverse)
Silver; A.D. 223-36
Collection: Prince of Wales Museum of Western India, Bombay

5 Mahadeva: Yadava (obverse)
Gold; A.D. 1261-71
Collection: Prince of Wales Museum of Western India, Bombay

6, 7 Shivaji's Hon: Maratha (obverse and reverse)
Gold; *c.* A.D. 1674
Collection: Prince of Wales Museum of Western India, Bombay

8, 9 Muhammad-bin-Tughluq (obverse and reverse)
Gold; A.H. 727 (A.D. 1327); Deogir, District Aurangabad
Collection: Prince of Wales Museum of Western India, Bombay

10 Aurangzeb: Mughal (obverse)
Gold; A. H. 1099/31 (A.D. 1687); Aurangabad
Collection: Prince of Wales Museum of Western India, Bombay

11 Alauddin Muhammad Shah: Khilji (obverse)
Gold; A.D. 1296-1316
Collection: B. V. Shetti

12 Punch-marked coins: Bahal, District Khandesh (obverse)
Silver; *c.* 5th-4th century B.C.
Collection: Prince of Wales Museum of Western India, Bombay

13 Lion: Satavahana (obverse)
Copper; *c.* 1st-2nd century A.D.
Private Collection

14 Sri Satakarni: Satavahana (obverse and reverse)
Copper; *c.* 1st century A.D.
Collection: Prince of Wales Museum of Western India, Bombay

15 Gautamiputra Sri Yajna Satakarni: Satavahana (obverse)
Silver; *c.* A.D. 174-202
Private Collection

16 Vasisthiputra Satakarni: Satavahana (obverse and reverse)
Silver; *c.* A.D. 159-66
Collection: Prince of Wales Museum of Western India, Bombay

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17 Gautamiputra Vilivayakura: Kura (obverse)
Lead; *c.* 2nd century A.D.

18 Chutukulananda: Ananda (obverse)
Lead; *c.* 2nd century A.D.

19 Nahapana: Western Kshatrapa (obverse and reverse)
Silver; *c.* A.D. 110-24

20 Dharasena: Traikutaka (obverse and reverse)
Silver; *c.* A.D. 456

21 Krishnaraja: Kalachuri (obverse and reverse)
Silver; *c.* mid-6th century A.D.

22 Chittaraja: Shilahara (obverse and reverse)
Silver; *c.* A.D. 1025-40

23 Shivaji: Maratha (obverse and reverse)
Copper; A.D. 1674-80

24 Rajaram: Maratha (obverse and reverse)
Copper; A.D. 1689-1700

25 Shahu: Maratha (obverse and reverse)
Copper; A.D. 1708-49

26 Muhammad Shah: Mughal (obverse and reverse)
Silver; A.D. 1719-48; Satara

27 Muhammad Shah: East India Co. (obverse and reverse)
Silver; A.H. 1138/8 (A.D. 1725); Mumbai

28 Muhammad Shah: Mughal (obverse and reverse)
Silver; A.H. 1150/30 (A.D. 1737); Auranganagar

29 Muhammad Shah: Mughal (obverse and reverse)
Silver; A.H. 1159 (A.D. 1746); Kankurti

30 Shah Alam II: Mughal (obverse and reverse)
Silver; A.D. 1759-1806; Chandor

31 Shah Alam II: Mughal (obverse and reverse)
Silver; A.D. 1759-1806; Pune

32 Shah Alam II: East India Co. (obverse and reverse)
Silver; A.D. 1759-1806; Mumbai

33 William III and Queen Mary: Indo-English (obverse and reverse)
Silver; A.D. 1692-93; Mumbai

34, 35 William III and Queen Mary: Indo-English (obverse and reverse)
Silver; A.D. 1692-93

36 Shah Jahan III: East India Co. (obverse and reverse)
Silver; A.D. 1759-60; Mumbai

37 Muhammad Akbar II: Mughal (obverse and reverse)
Silver; A.H. 1253 (A.D. 1837); Dilshadabad

Figs. 17-37. Collection: Prince of Wales Museum of Western India, Bombay

enumerated 32 kinds of gold coins and 6 varieties of silver money. Copper coins, found in large numbers, bear the same legend. The coins of Shivaji's successors retain the title *"Chhatrapati"* on the obverse and bear the names *"Sri Raja Shahu"* or *"Sri Sarabharaja"* on the reverse.

The Peshwas who administered Maharashtra between A.D. 1713 and 1818 were the virtual rulers of the region. They issued silver coins which were patterned on Mughal coins and retained the names of the Mughal rulers together with their Mughal or Peshwa symbols. Such coins are mostly known from Muhiabad (Pune). There were also a number of other mints from where the Marathas issued their coins. Copper coins produced by the Peshwas have yet to be properly scrutinised. During the Peshwa period, the Peshwas issued licenses for goldsmiths for minting coins. The license fee was paid in the form of royalty to the government. The customary mint charges were 7 coins per thousand—6 for the government and 1 for the manager of the mint. In some provinces of the Peshwas the land-holders established their own mints from which counterfeit coins were issued.

Bombay came into the possession of the English on February 8, 1665 as a part of the dowry of Catherine of Braganza, Princess of Portugal when she was betrothed to Charles II of England. Thus the trading centre of Western India moved from Surat to Bombay.

By 1672 the East India Company had established a mint in Bombay. An experimental issue of the Mughal-style rupee, which came into existence at the time of Sher Shah (A.D. 1539-1545), with regnal years of James II and William and Mary, did not become popular and the coins were withdrawn. Coins of European design were struck in Bombay until 1717. From 1717 to 1778 the Mughal-style Bombay rupee was the principal coin of the Western Indian trade. In 1815 the East India Company transferred all mint production from Surat to Bombay.

The coins of British India, from the reign of William IV (1835) to the reign of George VI (1947), can be divided into two main sections; those struck under the authority of the East India Company from 1835 to 1858 (1862), and those struck under the authority of the Crown from 1862 until 1947.

The rupees of William IV had the monetary value written on the reverse in English, Bengali, Persian and Nagari characters. These rupees, from 1835 to 1840, were all dated "1835." The portrait coins of Queen Victoria show two different head designs on the obverse, and are called Type I and Type II. The former has a continuous obverse legend and was issued from 1840 to 1851 whereas the latter has a divided obverse legend and was issued from 1850 until 1862. The rupees dated "1862" were struck with the date unchanged until 1874. However, in 1863 the Bombay mint adopted a method of adding dots or beads to its dies to indicate the exact year of minting.

The East India Company forged Mughal coins for some time. Then, to legalise their actions, they obtained permission from King James II in 1686 to issue copies of native coins. After great persuasion, Farrukhsiyar, one of the Mughal rulers (A.D. 1713-19), gave his consent in 1717 to the Company to mint his coins in Bombay. Since then till A.D. 1774 the coins were issued in the name of Mughal emperors bearing the mint name "Mumbai."

According to the currency reform of 1835, a rupee of the uniform weight, size and finesse was the only currency of the whole of British India. This is the Company's Rupee of 180 grains with 165 grains of pure silver. From this time, the double-*muhar* of the value of thirty rupees, *muhar* of the value of fifteen rupees, the ten-rupee and five-rupee coins in gold and the rupee, half-rupee, quarter-rupee in silver bear the effigy and name of King William IV (A.D. 1830-37) on the obverse. The reverse of the gold coins had a lion and a palm-tree as well as the East India Company legend and the money value inscribed in English and Persian script. The value of the silver coins was shown within a wreath with the East India Company inscription and date.

Queen Victoria (A.D. 1837-1901), niece of William IV, succeeded him in 1837. Her coins began to appear only from 1840 due to the delay in transporting fresh dies from England. Queen Victoria's rupees are of two types, one showing her uncrowned head from 1840 and the other with crowned bust from 1862. On 1st January 1877 she assumed the title, Empress of India.

Among the successors of Queen Victoria were her son Edward VII (1901-10), grandson George V (1910-36) and great grandsons Edward VIII (1936) and George VI (1937-52). No rupee was issued in the name of Edward VIII.

The copper coins issued along with these coins were the pice, double pice and the pie. The copper coins bore on the obverse the Company coat-of-arms with the date. The value was written in English and Persian script within a wreath and the East India Company logo ran along the rim. A new silver coin of two *annas* was introduced in 1841. In about 1906 or 1907 the issue of a new coin of one *anna* in nickel and dodecagonal in shape was proposed.

The silver half-rupee, quarter-rupee and two-*anna* coins were suspended in 1918 and cupro-nickel coins were issued in their place. But cupro-nickel half-rupees were not produced after 1919 and the quarter-rupee after 1921. These denominations were re-issued later in silver. The cupro-nickel two-*anna* and *anna* coins were replaced by the aluminium-bronze coins in 1942, which continued upto 1946. The silver coins were suspended in 1945 due to a shortage of the metal and were re-issued in 1946 in cupro-nickel. A new half-*anna* coin in nickel-brass was introduced in 1942. In 1943 a new thin pice perforated in the centre was issued. British coins from the reign of Queen Victoria to that of George VI were minted till 1947, and ceased thereafter when India became free.

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Jewellery

Kalpana Desai

The traditional sense of aesthetics is still a dominant force in the personal attire of the Maharashtrian people—particularly among members of the older generations. Throughout Maharashtra, jewellery designs and patterns reveal a continuation of traditions which have been recorded in innumerable sculptures and paintings for over two thousand years. Today's living tradition, though disappearing fast, includes types of ornaments visible in the sculptures of Pitalkhora, the paintings of Ajanta, the variegated patterns seen on pieces belonging to the Gupta and later periods, as also those carved on the medieval sculptures of the region. Some ornaments, such as the ***nath,*** are comparatively recent in origin and feature in miniature paintings of the eighteenth and nineteenth centuries.

Pearls, precious stones and gold—for which there is a distinct preference—are the materials employed in the making of ornaments. Poorer people, however, generally use silver instead of gold.

One of the most common techniques of making the voluminous golden ornaments worn by most Maharashtrian communities involves the use of the jeweller's mould which is generally made of stone. A thin gold sheet is pressed onto the mould or gently beaten on it to obtain the design. After removing this sheet, the hollow left by the mould is filled with lacquer and given the final finish. This method not only reduces the cost by limiting the amount of gold required but also avoids unnecessary weight. Use of lacquer is also supposed to lend a particular lustre to gold. Jeweller's moulds dating back to the second century B.C. have been discovered at Ter in Maharashtra. Earrings of the Kolis, the Bhandaris and the Samavadis, as well as various kinds of flower-shaped ornaments for the hair, the intricate Kolhapuri ***saj,*** and the ***mohanmal*** are all produced by the lacquer technique.

Another procedure used in the fabrication of jewellery is the weaving of fine gold wires into different patterns. Certain armlets, for instance, are made in what is known as the "mat weave" (***chatai chi veen***). A type of necklace known as the ***goph*** is also a product of this art. Thick gold wires are twined to make a necklace called the ***sari*** and a variety of bracelet known as ***toda.*** Wires can also be arranged in a chain pattern to produce another type of ***toda.*** A plain gold strip is commonly used for waistbands and for a bangle known as the ***patlya*** whereas gold tubing is used to make the ***sari*** and the ***goth*** and armlets known as ***kada.*** These techniques do not require much soldering and therefore leave very little scope for the adulteration of gold. In the fashioning of this kind of jewellery, there is obviously more emphasis on bulk and simplicity rather than on aesthetics or design. Besides personal adornment, such items also seem to serve the purpose of investment and ostentation, quite unlike the comparatively cheaper but ornate mould jewellery which is purely ornamental.

Court Jewellery

Ornaments made for royalty are usually profusely studded with diamonds and precious stones. Originally, it might have become the prerogative of the elite to use precious gems as symbols of regal status. But eventually, this kind of jewellery became a part of tradition. Habitually, royal patrons maintained a ***ratnashala*** (jewellery house) in the palace where, at times, records of the ornaments belonging to members of the entire family were kept. Ramabai, the wife of Peshwa Madhavrao I, distributed her ornaments to people prior to performing the ***sati*** rite in 1772 A.D. Most of her ornaments are listed in the family records which describe them as being made of emeralds, diamonds, rubies and pearls. Except for anklets, very few references to ornaments made solely of gold are available in these records. The tradition of setting precious stones in the ornaments changes from the seventeenth century onwards; after which the style

of setting becomes greatly influenced by Mughal designs and techniques. Use of jade for ornaments perhaps reflects the impact of Mughal jewellery.

Elite Jewellery

People living in urban areas tend to allow free exchange of traditions between communities. Consequently, they have a much larger choice of designs and combinations even within the traditional fold. Therefore, apart from the exclusive ornaments of the Kolis and some other communities, the rest of the types are accepted as belonging to the common cultural heritage of the whole of Maharashtra and distinguished by community preferences. The members of the Pathare Prabhu community, for instance, prefer to use ornaments made of solid gold rather than those cast in a mould and filled with lacquer. Their usual set for ordinary daily use consists of a pearl or diamond *kudi* in the ears, a *sari* as well as a set of bangles. On special occasions they deck themselves with a pair of *sari* necklaces, in some cases the *gathla* or the *mohanmal* and then the *chandrahar.* For the forearms, the sequence starting from the wrist is: *toda, jalicha bangdya, patlya* and *pichodya.* The *khelna* or *vel* serve as armlets. The *bugadi* and *kap-balya* for the ears, a *phul* for the hair and a pearl or diamond *nath* complete the traditional ornamental decor. The anklets, barring those of the ruling families, are of silver. Of these, the *nath, toda, khelna* and some necklaces are gifts made by parents to their daughter while the *sari, patli* and *bugadi* are received by the bride from her in-laws. It is peculiar to this community to present a heavy *goph* to the son-in-law as a form of dowry. It is worn even today by men at the time of special religious ceremonies or family weddings – sometimes along with the *toda.*

The Deshawar community members are known to have *chitak* (a golden strip worn tightly fitting around the neck comparable to the *chinchapeti*), the Kolhapuri *saj* and the *putalimal* as their traditional ornaments which are now popular all over Maharashtra. The *chinchapeti* was more an ornament of the Brahmans of Deshawar. They wear their bangles in a slightly different sequence from the Pathare Prabhus. Nearest to the wrist, they wear the *shindeshahi toda,* then several *bangdyas,* followed by the *goth* and the *patli.* The sequence of pearl bangles would be the *gajara, bangdya* and *raiphul* (or *raviphul*). The people of Konkan do not seem to have a rich tradition of jewellery due perhaps to their poor economic conditions. They have adopted the jewellery of the Deshawars and others. The *nath* is the only ornament which is compulsory for the Konkan women. Women of the western Ghats have similar ornaments, generally made of silver. Their armlet is of a peculiar zigzag pattern. The ornaments of the urban communities include:

Necklaces

Sari: A circular golden tube, or two wires twined with a little spiral design at the two ends, joined with a hook in the front. It is stiff and worn quite close to the neck.

Mohanmal: Made of moulded beads. An early example of this necklace shows different designs on the beads.

Gathla and *Putalimal:* A necklace consisting of a row of gold coins. The *gathla* is a small piece and generally made of inscribed coins. The *putalimal* is much heavier and, usually, the coins feature a female figure.

Chandrahar: Circular rings linked to each other. The existing fashion, dating back to the eighteenth century, comprises several such chains of flat circular rings for this necklace which is supposed to hang to the navel. Earlier it consisted of only one string of circular rings.

Kolhapuri saj: Worn loose around the neck, it has moulded designs of auspicious symbols, such as the moon, the fish and the lotus, strung alternately with a gold bead. Originally

1 Order of bangles from the left: *shindeshahi toda, bangdya, goth* and *patli*

2 *Bhikbali* worn by men on top of the ear

3 Jade earrings and pendant of Nana Phadnis

4 Child bride and groom

5 Pearl ornaments: *nath*
Necklaces: *chinchapeti, pot (pend), tanmani*
Bangles: *gajara, bangdya, patlya, raviphul*
Ear ornaments: *kap* (one pair with *bhokra* or *dul*)

6 Hair ornaments: *suryaphul* (top) and *mor* (bottom)

7, 8 Armlets: *vaki* and *khelna* (of *chatai veen* or mat weave)
late 19th century A.D.

9 Gold ornaments
Necklaces: *vajratik, mangalsutra, Kolhapuri saj, jondhalipot, chandrahar, gulabphul* and *vaki* on either side
Pairs of bangles: *pichodya, bangdya* and *toda*

10 Deepalakshmi, wearing typical ornaments of the women from the Ghats
c. 18th century A.D.

11 *Putalimal*
early 20th century A.D.

12 *Sari*
late 19th century A.D.

13 Probably a prototype of *mohanmal*
c. 19th century A.D.

14 *Kamarapatta* (waist-band)

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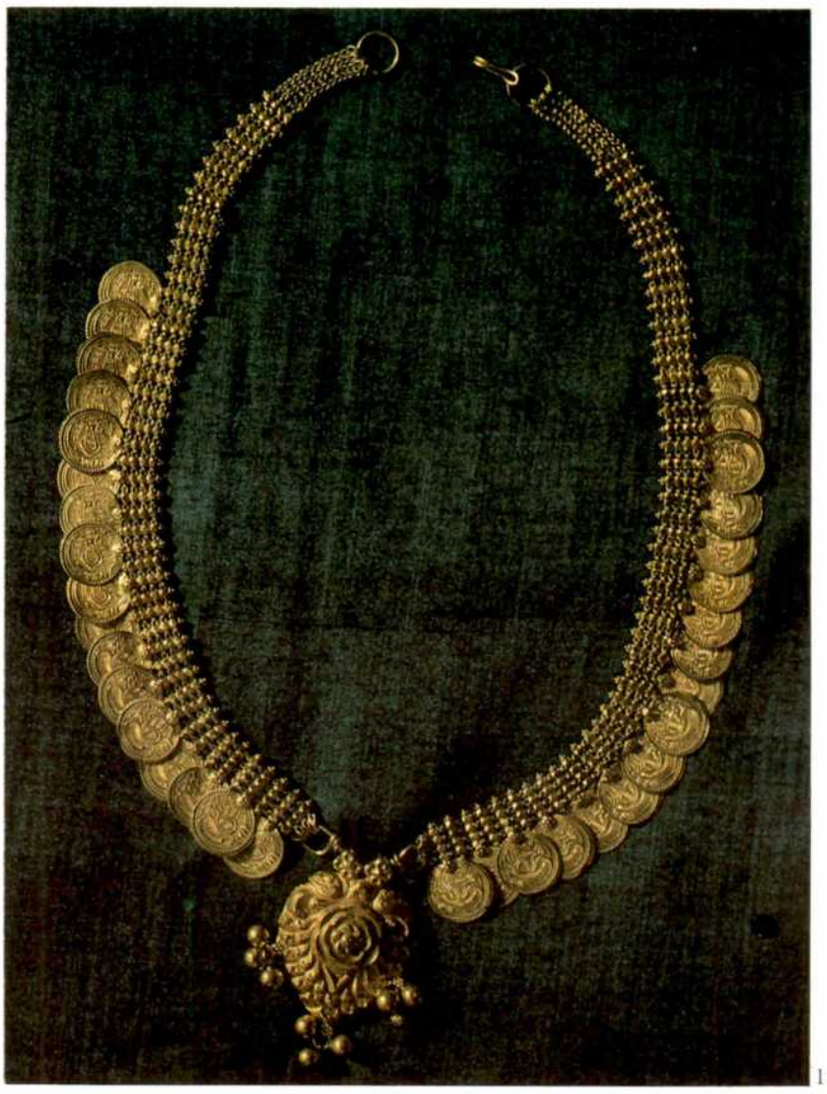

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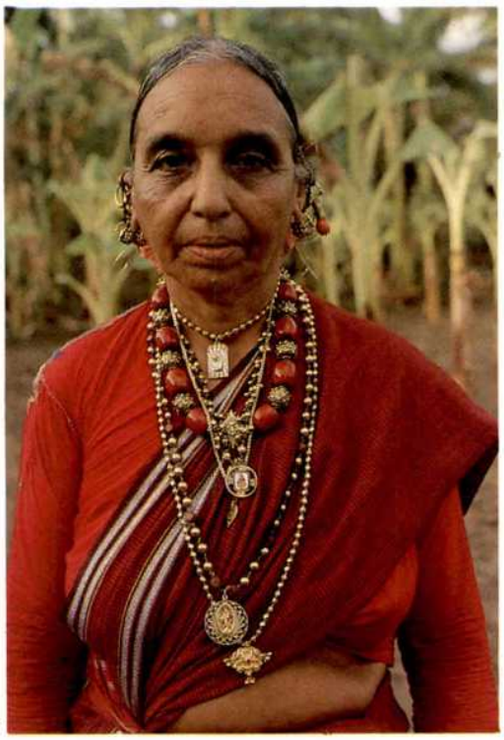

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15 East Indian lady wearing *valya, dharnia, shiran, bormal, etc.*

16 *Gathe* of the old traditional variety worn by Koli women early 20th century A.D.

17 Ornaments of Koli women: *kanthi* of seven strings, *gathe, nath, phul* and *bangdya*

18 Family of Samavadi Christians wearing traditional ornaments painted photograph of early 20th century A.D.

a symbol of a woman's marital status, it is worn by single women as well.

Goph (gop): A cord of beautifully plaited fine gold wires. Wires tied together at one end are passed around each other in such a way that a pattern resembling plaiting is created. Incidentally, the name also applies to a game played by boys at Janmasthami or Gauri festivals in which a similar plaiting pattern of colourful silk is created by the movement of the players. The players each hold one such thread which is suspended from the top of a pole and move in a symmetrical circular motion creating the *goph* design.

Chinchapeti: A collar made of pearls and studded stones, stitched on a velvet padding.

Tanmani: Multiple strings of pearls with a big *khada* or pendant of studded precious stones and uncut diamonds. Judging from the ornaments shown in sculpture, the *tanmani* could have been suspended by cotton or silk threads.

(Necklaces of ordinary wear are the *bormal, hirakanthi, jondhalipot* of golden beads like sweet corn and *ekdani.*)

Bangles

Toda: There are two kinds of *toda.* The *shindeshahi* and the *gujarati.* The *shindeshahi toda* is of thick gold wires linked to each other in a flexible manner and can bend at any place. The other variety, popular among the Pathare Prabhus is a thick twine of gold wires set on a gold plate with a design at the rim. Possibly, the Pathare Prabhus brought these items from Gujarat when they migrated to Maharashtra several centuries ago. Hence the name *gujarati toda.*

Jalicha bangdya: Bangles of carved design or lattice work.

Patli: A flat strip with a design of a few dots in the centre.

Goth: Bangle of plain gold tubing.

Pichodya: Broad bangles with a design at the outer end, generally worn last in a set with a fixed sequential order starting from the wrist.

Ear Ornaments

Jhumar or *tongal; bhokra:* A small chandelier-like ear ornament of pearls or gold.

Kap: Semi-circular red or green stone surrounded by pearls and fixed to the hair. The *kap* and its accessories are known as the *kap-balis.*

Bugadi: Worn on the upper rim of the ear.

Bali: A ring worn in the second hole of the ear if a *bugadi* is worn in the first one.

Other Ornaments

Nath: The *nath* is the pride of Maharashtrian women. Generally it is made of pearls but sometimes fashioned of diamonds and other precious stones. There are two types of *nath*—one forms a full circle around the nostril whereas the other is longer and hangs in a semi-circle by the side of the nose.

Vel, Vaki, Tulbandi, Khelna: Armlets worn on both arms. Made of woven, zigzag or plain design with a prominent centre piece and, at times, featuring a big stone. Sometimes tiny chains suspended at the lower end form beautiful loops on the arm.

Kamarapatta: Worn around the waist by women of very rich families only on special occasions. The centre matches the front of the *vaki* which has a studded stone in the centre. The decorative design in the front is a later development.

Phul: Various kinds of flower ornaments known as *phul* have a predefined placement in a woman's coiffure. The first big one, the *agraphul,* is a large ornament fixed on top of the head while that in the plaiting of the hair is known as the *mud.* The flowers are modelled on real flowers like the rose or the sunflower. They are hollow inside and therefore have a dimension, whereas the *phul,* worn by the Pathare Prabhus, is flat and shaped either like a leaf, a peacock or buds. Earlier there was also a tradition of wearing ornaments with motifs of the sun and the moon on either side of the parting on the head.

The fashion of men wearing ornaments is becoming more and more extinct. Male children are presently rarely adorned, although a few decades ago, it was quite common for a boy to wear a *dul* (a small dangling earring). Sometimes boys and men also wear a *vakda tait,* a moon-shaped pendant containing *vyaghranakha* (tiger-claws) suspended by a golden chain.

The *bhikbali* is the only ear ornament worn by men. The name indicates a very interesting custom of old times. This *bali* (ring) was made for small boys from the money distributed by family friends and relatives to ward off any evil that might befall the child. It is known as the *bhik* ring because it is made from donations or alms.

Certain communities, however, still retain their distinct and exclusive jewellery. They are the Kolis, the Bhandaris, the Samavadis, the Vadavals and their Christian counterparts known as East Indians. Though many new trends and fashions are introduced in their ornament design now, in some parts where tradition has remained undisturbed, the jewellery worn by a woman at once betrays the community she belongs to.

Koli Ornaments

The Kolis, engaged in fishing and farming along the coastal areas, seem to have retained one of the oldest traditions of jewellery and preserved an age-old custom of wearing huge earrings which result in unusually large holes in the earlobes. Their elongated earlobes, stretching halfway down to the shoulders, are reminiscent of those seen in various sculptural representations.

The volume of these earrings is out of proportion to their weight because they are hollow inside.

It is a pleasure to see the Koli woman draped in her tight-fitting *sakachchha sari* walking erect with a load on her head, her big *gathes* (earrings) slightly swinging in her ears, her multi-stringed *kanthi* forming beautiful curves and her golden *nath* elegantly covering her lips. The Koli Christians have a slightly different set of jewellery; they wear *gathes* in the ears, but their necklaces are known as the *bormal* and the *putalimal*—occasionally used by other members of the Koli community as well. The Bhandaris also have a similar set with the addition of the *bugadi* worn on top of the ears. Among the ornaments prominent in the Koli community are:

Gathe: A circular golden ring generally with a design of vertical lines and dots and, at times, spirals. The ring has a hinge joint and its two ends are kept together by means of a tiny screw. In some cases another smaller ring is attached at the bottom of the main ring and tightly fixed to it. Sometimes a tiny artificial screw is used to simulate the joining of the two ends of the small ring. Perhaps this is a continuation of the old custom of attaching a smaller ring separately which facilitated the use of different designs, such as the *makara*, the sun and the star, on the same ring. The *gathe* is made by the mould technique.

Kanthi: A five or seven-stringed gold necklace with two pendants on each side near the shoulders. Generally, two different designs are used for the alternating strings. The peculiarity of the *kanthi* is that the pendant is not in the centre as in most necklaces and that the strings vary in length.

Nath: An indication of the marital status of the Koli woman, this ornament is removed if she is widowed. It is a circular ornament of gold with a piece of coral on it, and at times even decorated with a crown.

Kada: A thick golden bangle.

The Samavadi and Vadaval Ornaments

The Samavadis, both Christians and Hindus, as well as the Vadavals, the inhabitants of Salsette, have very exclusive ornaments. The fine earrings worn by the Samavadis are traditionally linked to the marriage ceremony and, therefore, these earrings are the mark of the woman's marital status. As soon as a girl is betrothed, the top of each ear is pierced at five places. On the eve of her marriage, two *gudacha valyas* are inserted in the lower holes while *sadhya valyas* are inserted in the upper holes. Over her left ear, a long coral bead set in gold and called the *dharnia* is suspended by a gold chain which is fixed to the girl's hair.

The traditional set of necklaces consists of five varieties out of which the two *shirans* and the *mangalsutra* are compulsory wedding gifts. In addition to the set of necklaces, the women adorn themselves with *phul* in the hair, large earrings called *kalpotis*, gold bangles and *jhanjris* of silver.

The Vadavals and the Salsette Christians who are derivative of various Hindu communities, have fewer but similar ornaments to those of the Samavadis. Prominent among such ornaments are:

Dhuledia: 6 strings of small gold beads held by two golden *dalimbs* (big golden beads).

Peros: 3 strings of large *bhinus* (small gold beads) held by two gold *dalimbs.*

Shiran: (large) Eight large corals alternating with eight gold beads or (small) five large corals alternating with five gold beads.

Dole: 14 coral beads and 7 gold beads.

Vazratik: A collar consisting of three rows of gold beads.

Poth: A combination of red, coral and gold beads.

Kapoti or *Kap:* This is a typical disc-like cockle-shaped earring with a small supporting chain fixed to the hair. It is also very large and requires a big hole in the lobe.

Karab: A ring worn in the middle of the ear.

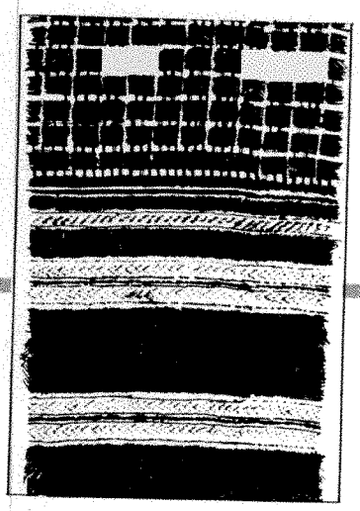
Bugdya: A stud or a small flower ornament worn on top of the ear.

Gulabphul, Ketak Dhapnyas, Kuluk: Hair ornaments.

(There are also a number of gold bangles and two silver *jhanjris.*)

A bride receives ornaments at the time of her marriage both from her parents and from her in-laws. The richness of these presents depend on the financial position of the family parties. The only indispensable ornament which must be given to every bride is the *gharsuli* or the *mangalsutra* which serves as an indication of the woman's marital status. It is a necklace of one or several strings of fine black beads—either strung on a thread or chained by a gold wire with two small shell-like pendants known as *vati,* each fixed between two gold beads in the centre. Sometimes a coral is also added to the piece.

Maharashtrian women, rural or urban, fondly identify each ornament with a specific name, indicating its particular design and use. Because such jewellery is losing popularity, it is feared that this tradition will eventually disappear. But whatever may be the impact of the new fashions and changing tastes or the economic conditions, the glorious legacy of ornament design in Maharashtra has survived till today.



Textiles

R.S. Morwanchikar

The discovery of cotton was a break-through in the history of textile development. Apart from being durable and washable, cotton had elegance and grace compared to skins and barks previously used for clothing. So also were silk fabrics which have, since proto-historic times, been regarded as valuable articles.

Literary and epigraphical references indicate that an amazing variety of costumes made out of cotton and silk fabrics were used in India. One can refer to the ***Rigveda*** for the golden woven fabric ***hiranyadrapi***; to the epic period for the pearl-fringed fabric ***manichira;*** to the Jain authorities for Indian ***patto*** silks; and to the Greek records for the gorgeous ***paithani*** fabrics from the great ancient trading and industrial centre, Pratisthan or Paithan. Indian textiles of varied designs and of high quality monopolised the world market for more than two thousand years.

The art of fine weaving, the complex processes of bleaching and dyeing, and the arts of hand and loom embroidery were perfected by our people before conditions in the textile industry were modernised. The crafts were mostly hereditary. The qualities required of a true artisan were apprenticeship, devotion to duty and cooperative effort. The knowledge of the arts and crafts was imparted by parent to offspring and was thus passed from one generation to another.

The Satavahana rule opened a new chapter in the cultural growth of Maharashtra. The era of the Satavahanas marked a phase of urbanisation and, as a result, a number of trade centres like Ter, Bhogavardhan, Junnar, Govardhan (Nasik), Brahmapuri (Kolhapur) emerged. The Satavahanas ruled for more than four hundred years. The political stability and economic prosperity of the region accelerated the process of urbanisation. Moreover, the Satavahanas were great traders and successfully enhanced their trade contacts with the Graeco-Roman world. The discovery of the monsoon in the year 46 A.D. gave further impetus to the trade with the western world. As a result, a cluster of ports such as Barigaza (Broach), Caliana (Kalyan), Nala Sopara, Chemulla (Chaul) were established on the west coast. The brisk widespread inland and overseas trade included the export of cottons, both dyed and naturally coloured, muslins and silks as well as silk threads.

The Nasik inscriptions testify to the humming activities of the weavers' guilds in the region. The clothing of the people consisted of loom-made unstitched articles such as scarves, ***lungis,*** turbans, ***dhotis,*** shawls and ***saris.*** Most of these were of cotton because certain regions in Maharashtra — Vidharba, Khandesh and Marathwada — were known for their cottonfields from ancient times. Indians had also mastered the art of dyeing. In places such as Paithan, Junnar and Ter, dyed or bleached clothes were embroidered in gold or silver threads.

During the post-Satavahana period, we find additions and modifications carried out in the pattern of the costumes. Bana's writings and the Ajanta and Bagh paintings testify to such changes. Thus we find heavy brocades, ***amsuks*** (thin muslin breast covers), ***patii*** and ***cola*** (a tunic worn by a young girl). The soldiers used a uniform which included a tunic, kilt and turban. These were the patterns in use till the advent of Islam as confirmed by the accounts of I-tsing, Marco Polo and Ibna-Batuta. All of them agree that down to the thirteenth century the dress in the Deccan continued to be of the same kind.

The Islamic people subscribed to a different aesthetic concept of cloth and were fond of tailored garments. They liked muslin and silk brocades, wall hangings and tapestries. Their choice of colours differed from that of the local people. Moreover, they brought with them patterns from their native land — Central Asia. So the coming of Islam into the Deccan widened the scope for tailored clothes. As a result we get a number of varieties of ***jamas,*** coats, jackets, skirts, petticoats and such other stitched items.

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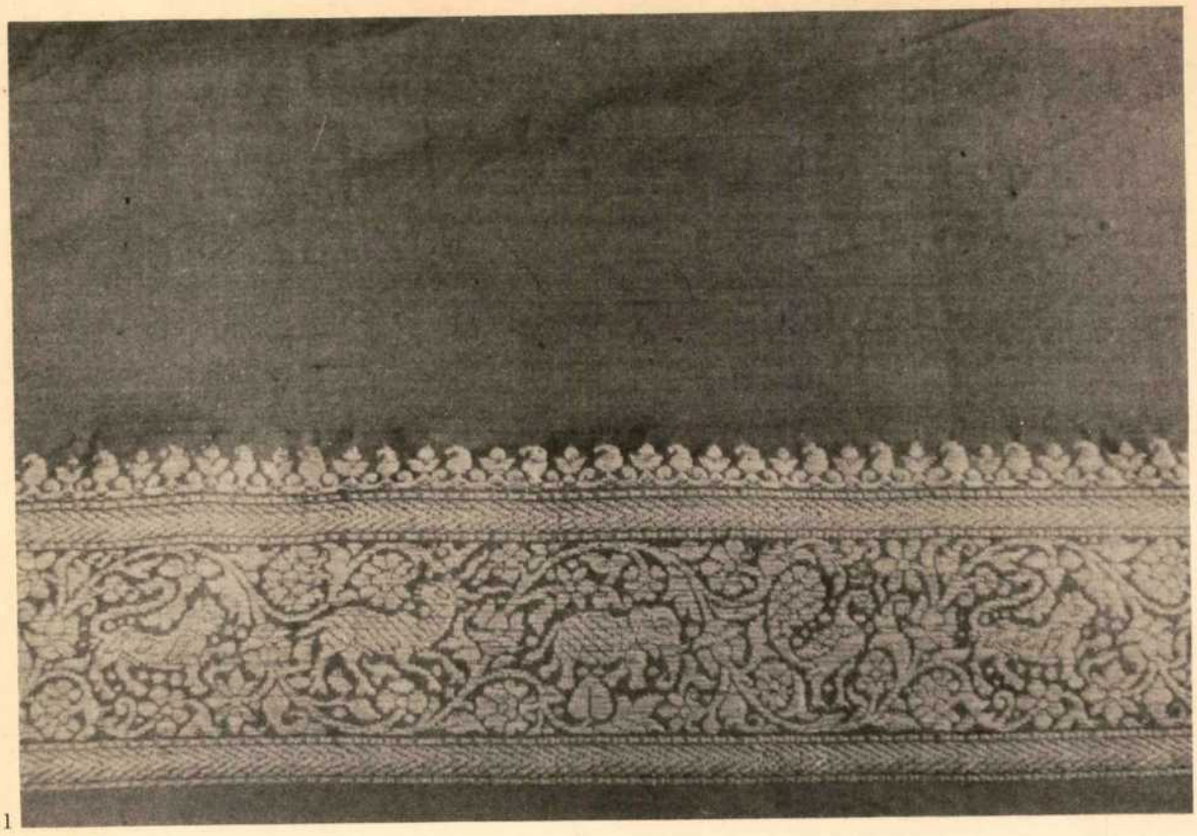

1 ***Shikar*** **border**
Collection: Raja Dinkar Kelkar Museum, Pune

2 Yeola *paithani*

3, 4 Yeola *paithani*
Collection: Lalitabai Lalchand

5 *Paithani*
Collection: Raja Dinkar Kelkar Museum, Pune

6 Detail of *paithani sari* depicting Ajanta lotus motif at the outer end

7 Green *buttedar shalu* with *akroti* motif

8 *Black chandrakala* with Ajanta lotus motif

9 Traditional *asavali*

10 *Huma-parinda* or heavenly bird

11 *Kuyari* or mango motif—a speciality of Yeola looms with the upper end of the mango turned to resemble the neck of a bird

12 Striped paithani
Collection: Raja Dinkar Kelkar Museum, Pune

13 Weaver weaving on Paithan loom
Paithan

14, 15 *'Khan'*—cotton and rayon Blouse pieces

The interaction between the native Hindu society and the Muslim rulers during the medieval period gave rise to new styles of attire. Intense political and economic activities led to the emergence of new townships and fortified cities such as Gulshanabad (Nasik), Mominabad (Ambajogai), Yeola (Nasik), Jalnapur (Jalna), Shahagad, Aurangabad, Akola and Balapur. During this phase new life-styles emerged in the traditional centres.

The Marathas succeeded the Mughals and they extended their patronage to industrial and other textile activities. They also adopted some forms of Islamic fashion. However, their special regard for the traditional Hindu garments encouraged the development of textile centres. From this milieu various distinctive textile patterns evolved.

Some centres became renowned for their textiles. For example, Daulatabad (Deogiri) was famous for its muslin and silk. Like Deogiri there were other centres like Paithan, Champavati (Bhir), Kandhar, Nanded and Latur. Textile products frequently derived their names from the place where they were originally made. For example, *paithani* came from Paithan, *shahagadi* from Shahagad, *danavati* from Dhanwad, *jainabadi* from Jainabad and *calico* from Calicut.

The important centres in Maharashtra and their products are listed below:

Aurangabad	*himroo* and *mashru*
Daulatabad	muslin
Balapur	*chandrakala saris*
Sangamner	*chandrakala saris*
Paithan	*asavali* or *paithani saris, pitambara, kimkhab*
Yeola	*paithani, jamdani, pitambara*
Ter	muslin, cotton
Shahagad	*shahagadi*
Nasik	brocade
Nagpur	silk bordered *dhotis*
Amravati	*pasodi saris*
Solapur	*khanas,* cotton
Tuljapur	*khanas,* cotton
Kolhapur	*khanas,* cotton
Ahmednagar	all types of cotton
Pune	brocades
Dharwad	*khanas*
Pandharpur	*ghongodi, pasodi, pitambara*
Akola	*pasodi, shela*
Dharwad	*dharwadi saris*
Bhir	*pasodi saris*

Besides these centres there were other places known for a variety of cotton and silk fabrics. They are Kalyan, Ratnagiri, Malegaon, Jalna, Satara, Dabhol, Jintur, Rajapur and Wai.

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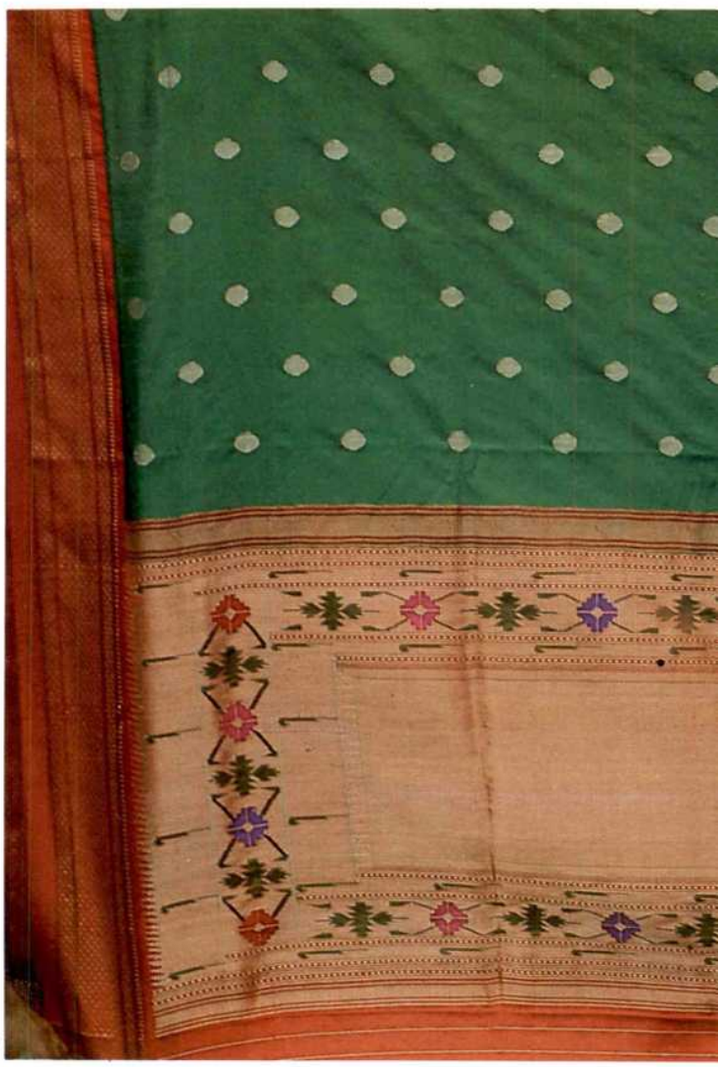

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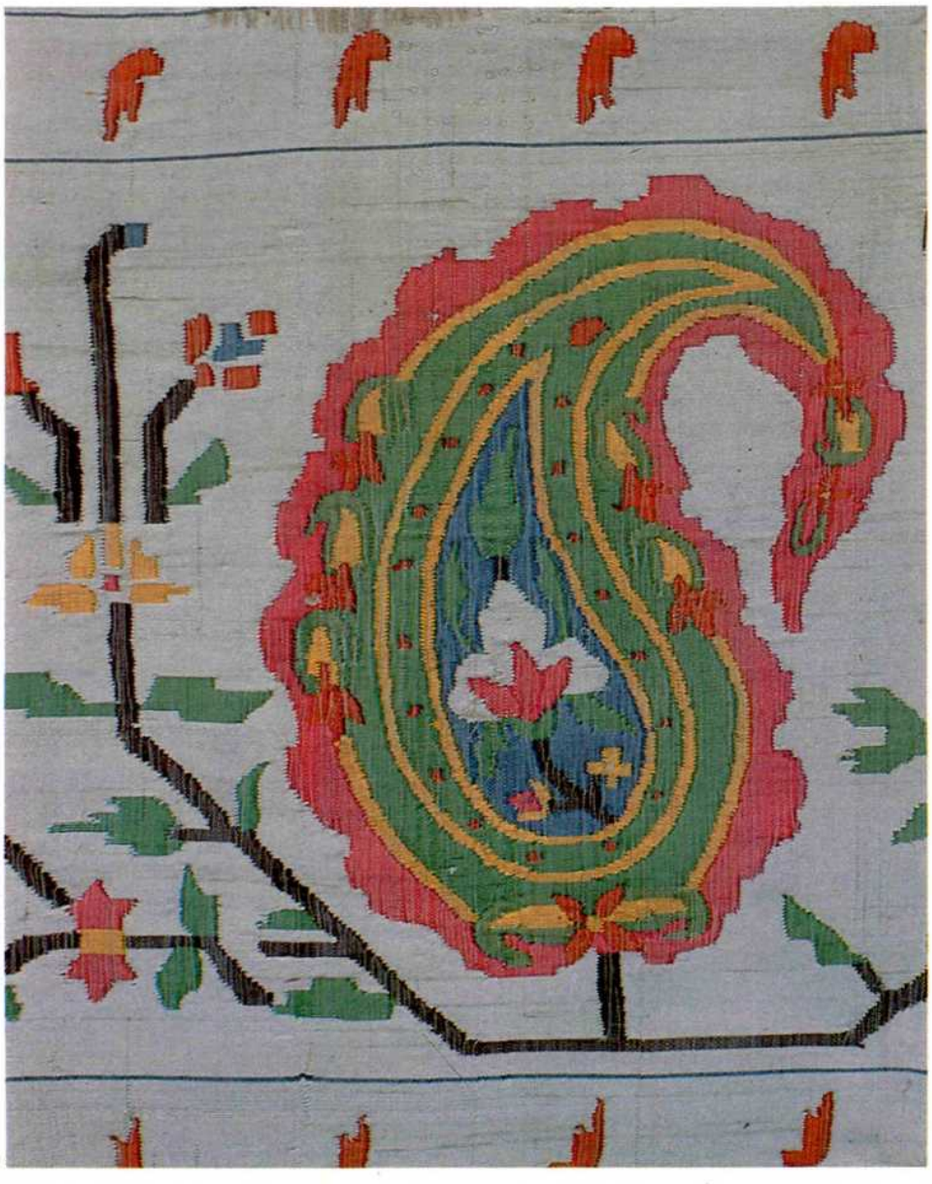

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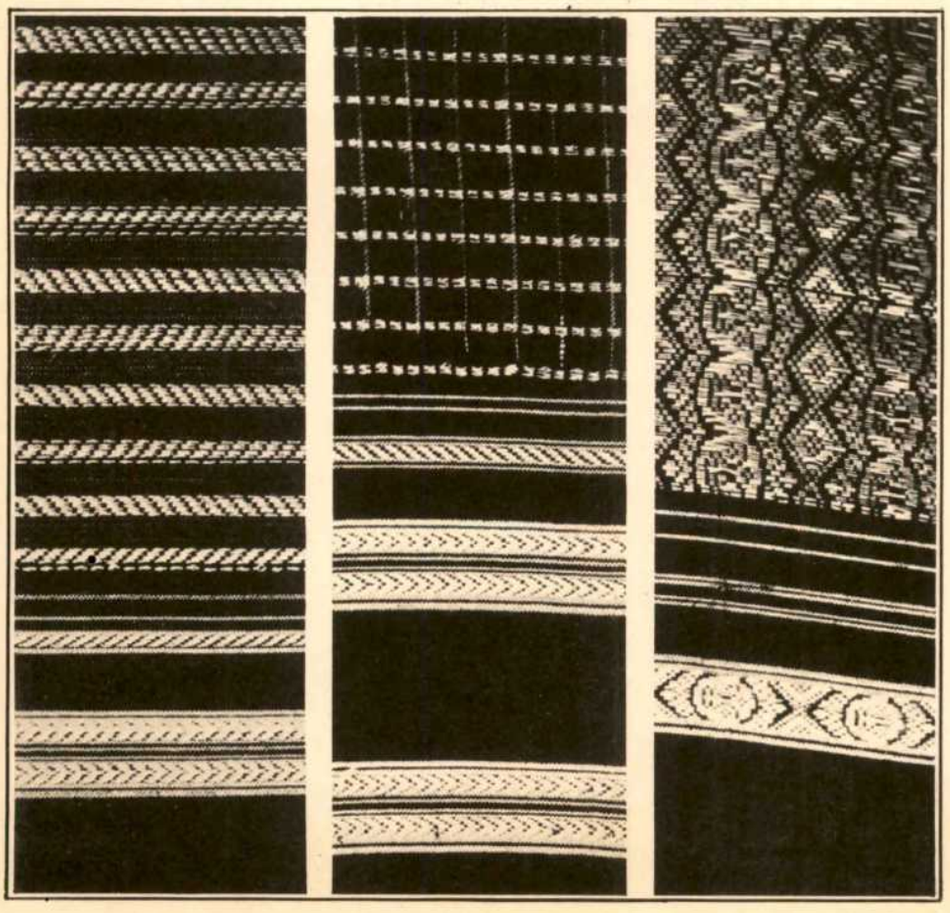

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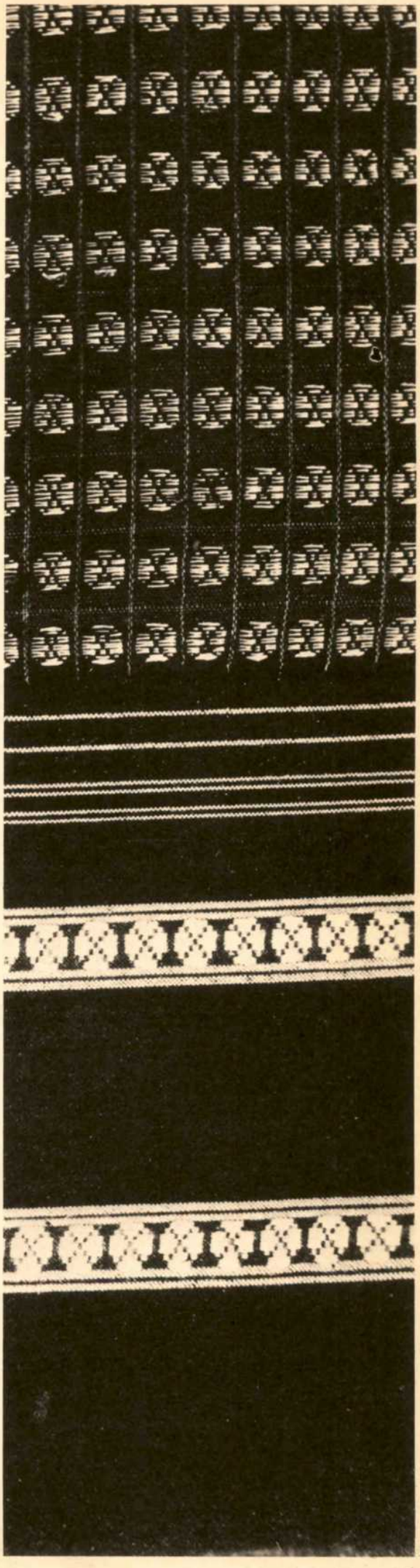

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Textiles

Kimkhab: A type of gold brocade in the Deccan, formerly in great demand in spite of its high cost. The Persian Ambassador to Golkonda from 1603 to 1609, was fascinated by its exotic quality and carried some pieces back with him. In fact, he was required to postpone his departure because the manufacture of the pieces had occupied the looms at Paithan for five years.

Mashru: A mixed variety of striped cotton and silk weave. It was generally used by the ladies as an undergarment. The basic warp is of silk and the woof or weft is of various coloured cottons. The term *mashru* is derived from *share,* meaning "legal." The wearing of pure silk fabrics at prayers was prohibited among the Muslims and hence, this pattern was introduced. Paithan and Aurangabad were the famous centres of *mashru* production.

Himroo: A similar variety of mixed silk and cotton but with a texture that is almost as fine as muslin. It is used for veils, headdresses, bridal robes and *saris.* Costlier than *mashru,* it was worn by the wealthier classes.

Paithani: The most celebrated textile in Maharashtra. *Paithani* is the name given to the costly high quality silken gold embroidered *saris.* These *saris* can also be fringed with pearls or precious stones. They can be woven in cotton also. The basic weave of *paithani* is simple. It is a tabby weave and the speciality lies in the design which is woven without the assistance of a mechanical contrivance like a *jala.* Multiple tillies or spindles are used to produce the design. The design is linear. The borders as well as the *pallav* or *pallu* (outer end of the *sari*) carry creeper and floral motifs on a background of gold. Such *saris* are worn by brides. The *sari* became very popular during the Maratha period. At that time the favourite motif of decoration was the *asavali,* a kind of flower, and hence the *saris* were also known as *asavali saris.*

The speciality of *paithani* lies in the design woven in its borders and ends. The *pallu* is richly decorated with a variety of motifs like *asavali, akroti, gazwel, bangdimors, shikar-khana,* Ajanta lotus and *huma-parinds.* Some of the *saris* have a coin motif known as *butties* spread over the fabric. Such coins are called *buttedars* or *shalus.* The bright green *shalus* with red borders and elaborate *pallus* were considered auspicious for ceremonial occasions. The contemporary poets have taken note of the inclination of Maharashtrian ladies towards a *paithani shalu.* Couplets describing their elegance is a common feature of the folk songs of Maharashtra.

The Peshwas had a special love for *paithani* textiles. There are a number of letters in the Peshwa Daftar which testify to this. A letter from Madhavrao Peshwa (7-12-1768) asked for the supply of the *asavali duppatas* of red, green, saffron, pomegranate and pink colours. The Nizam of Hyderabad was also attracted to them for which purpose he visited Paithan several times. His daughter-in-law, Begum Nilofar, is believed to have introduced some new motifs to the border as well as to the *pallu* designs.

In course of time the *paithani sari,* though costly, became a popular item in the marriage ceremonies of kings and laymen. Other regional centres also began weaving *paithani.* Yeola was one such centre which later became known for its *kuyari* (mango motif) *pallav paithani.* Besides Yeola, the *paithanis* of Pune, Nasik, Malegaon were also famous. Thus Paithan played a significant role in weaving the cultural fabric of Maharashtra.

Jamdani: Jamdani is a loom-figured muslin. Although the weaving of *jamdani* is a simple procedure, the sewing of the embroidered pattern on the warp is both difficult and time-consuming, requiring skill and patience. The designs are complicated and therefore they are expensive. Emperor Aurangzeb was fond of such textiles and introduced new patterns. Subsequently, this fabric came to be recognised also as *aurangzebi.* Aurangzeb forbade the weaving of *jamdani* by weavers other than those working for the government.

Chandrakala: A unicoloured silk or cotton *sari.* Generally it is black and known as *"kali-chandrakala"*, i.e. black *sari.*

Khana: *Khana* is a special variety of cloth prepared for the bodice. Its peculiarity lies with its bold borders. There were some places like Dharwad, Kolhapur and Shahagad which were well-known for its production.

Pitambara: It is a silk variety generally used by males because it is just half of the length of a *paithani sari.* The difference between the *paithani* and the *pitambara* lies in the decorations of the borders and the *pallu. Pitambara* has comparatively small borders and no *pallu.* It is also known as *mukte* or *sovale* as it is used on some ceremonial occasions or rituals – especially those celebrated by the Brahmans. Yeola was known for the *pitambaras.*

The new patterns derived their names from individuals such as Mehmudi, Jaftatkhni, Aurangzebi and Nafarmani.

Dyes: Indians had a special fancy for dazzling colours. The cave paintings of Maharashtra are known for their tasteful colour-schemes. The dyes used are made from the roots and barks of shrubs and trees. For example, a reddish colour is obtained from *lac* which is found on both banks of the river Godavari. The bark of the mango tree yields a dark yellow dye while that of the *babul* tree gives a reddish-coloured dye. Black, green and blue are obtained from mixing indigo with the above colours.

Traditional weaving is on the decline as human skills are being replaced by machines. However, machine-made fabrics can never compare in quality with those produced by hand.

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Ancient Metal Images

S. Gorakshkar

In the broader spectrum of Indian metal sculpture the contribution of Maharashtra, though seemingly negligible, is yet quite significant.

Sculptural art in India has essentially been employed in the service of religion and hence Indian art has often been designated as "icono-plastic." Yet those who contest the term have referred to the large number of secular themes that form the subject-matter of several sculptures. Nevertheless, the term aptly applies to metal sculptures where secular themes are almost unknown.

What then is the exact place of metal sculpture? There are two aspects—one is the form and the other is the symbol. The plastic form is the formal aspect of sculpting. The smallest or biggest of such metal images are but representations of the same idiom that existed in a given area or at a given time. The various known styles of artistic/sculpting activity during such periods as the Kushana, Gupta, Pala and Chola are all found distinctly in existence in metal images just as they are visible in their larger counterparts in stone. But unlike stone sculptures, which are generally conceived as part of a wider architectural composition, the metal images are essentially individual figures.

And it is this that underlines their symbolism. In India the various 'isms' such as Brahmanism, Buddhism and Jainism permit personalised as well as congregational worship. Every individual has the freedom to worship a personal image in the privacy of his house. The icon thus becomes a cult image as it is intended to bring the worshipper closer to his deity. Naturally the accent is not so much on its plastic form as on its magical potency. Metal images have served this latter purpose mainly because of their size and portability.

The changing concepts of worship from ***sadhana*** to ***mantra*** and thence to ***tantra*** have led to the development of images from simple to elaborate, and even to incomprehensible, forms. This, in turn, has contributed to the classification of images into ***yoga, bhoga, vira*** and ***abhicharika,*** so as to enable the worshipper to achieve the desired end. We thus have images which are ***shanta*** (serene) and ***ugra*** (ferocious). Nevertheless, the strong aesthetic outlook of the Indian sculptor has moulded incomprehensible forms with singular charm and dignity unmatched anywhere else in the world.

During the formative stages of India's sculptural art, whether for the Buddhists or the Jains, the presentation was that of a metaphysical concept and not of an image. The image of the spiritual leader was only a corollary. Yet when it appeared, the image was of a ***yogi*** in meditation, either standing in the ***kayotsarga*** pose or seated in the ***dhyanamudra*** pose. An elaborate ***parikara*** was a much later development. In course of time image-making was governed by canons laid down in texts on iconography. The accumulated formulae were redacted in such texts as the ***Brihatsamhita, Vishnudharmottara Purana*** and ***Sadhanamala.*** Varahamihira pertinently observes that the ornamentation, clothing, beautification of the image and so on should be in accordance with the usage in the region. This principle enunciates the regional formula and defines the mosaic of Indian art. The thread of this fabric is the unbroken tradition, the mythology, the worship of common deities which binds the art of the Bharatavarsha as a whole.

The changing religious concepts from period to period account for the emergence of different styles. Indian art revolved around deities who were essentially immortal and, therefore, the question of showing them as old and infirm never arose. Quite often, youthfulness was represented in a blatantly sensuous form.

Concealed behind the erotic form on the one hand and the incomprehensible esoteric iconography on the other, is a highly spiritual intent. Professor Gombrich's remarks aptly

describe this outward ambivalence of Indian art: "To the profane these enigmatic images conceal the holy arcanum of the supernatural; to the initiate, however, they serve as the first rung of the ladder which we ascend to the divine."

The metal images from Maharashtra discussed here necessarily display interactions between various processes of culture and stylistic idioms. Their history was revolutionised by the find, in 1974, of a hoard of four images at Daimabad in the Srirampur *taluka* of the Ahmednagar District. The *cache* comprises four images – a bull chariot, a water buffalo, an elephant and a rhinoceros. These four animals as a group appear only during the Harappan culture. The hoard was discovered from a site which has yielded evidence of a post-Harappan Chalcolithic culture. In spite of these considerations, the date and possible provenance of objects from this hoard are shrouded in mystery. Indeed, any explanation of their purpose and provenance is hypothetical but their date appears to be *c.* 1600 B.C.

Thereafter, there is no evidence until the early centuries of the Christian Era. This period is represented by a hoard of images found in Kolhapur and a *nidhi-shringa* discovered at Thane. In addition, are several Buddhist and Jain icons belonging to later centuries. Among them are three Buddhist figures, which were found at Ramtek and belong to the fourth century as well as images of the ninth century excavated from the Buddhist stupa at Sopara. The Jain figures consist of twenty-seven images, datable to the ninth-tenth centuries, which were discovered in an earthen pot in the side of a wall at Rajnapur Khinkhini (Akola District); a ninth century *chovisi* of Rishabhanath discovered at Chahardi (East Kandesh) and an impressive image of Bahubali. All these pieces of metal sculpture contribute to the study of cultural dynamics in Maharashtra.

This phase of the ninth century can be distinctly designated as of the Rashtrakuta period, even though the number of positively Rashtrakuta images is not very large. But the reason for this can be sought in a contemporary chronicle, the *Yasastilaka* of Somadeva wherein he criticises the ministers for melting metal images to extract gold. Whether as a result of this activity or otherwise, the casting of metal images does not seem to have gained much momentum during later centuries. Available evidence from later periods clearly shows a degenerate style – one which is rigid, petrified and devoid of all the grace and fluidity that marked the products of the preceding period. Indeed, metal images share the same fate as other sculptural arts.

Possibly, large bronzes ceased to be cast in Maharashtra because of their ready availability from southern centres of metal casting, as gleaned from such images now enshrined in many Maharashtrian temples. This seems to have occurred for two reasons. In the first place, the south Indian *sthapati* was better informed about the iconographic formula, and secondly, the tradition of bronze-casting survived more faithfully in that region than in Maharashtra where, incidentally, it was lost long ago.

Hoard of four images discovered at Daimabad: Bull Chariot (height 15.4 cm.), Elephant (height 36.5 cm.), Buffalo (height 27.5 cm.), Rhinoceros (height 28.5 cm.); *c.* 1600 B.C.; Ahmednagar District
Collection: Prince of Wales Museum of Western India, Bombay. *Figs. 1-3, 5*

The discovery of this hoard of four bronze images revolutionises the history of metal-casting in India. They were accidentally discovered from an area of Chalcolithic habitation which reveals no traces of subsequent phases of habitation.

The four images, a bull-chariot, an elephant, a water buffalo and a rhinoceros as a group appear only in the Indus culture. But even in the entire range of this period such staggering images have not been found.

The bull-chariot is particularly enigmatic. It shows a chariot drawn by two bulls with peculiar anatomy. Their hind parts have been modelled more like a horse. Their horns are bent forward more like those of unicorns of this period. The chariot too is unlike any seen in the entire sub-continent. It is an open platform with two vertical poles and a cross bar. The axle passes through two holes and the wheels are attached to it; the axle rotates with the wheels. The central pole of the yoke is quite long compared to its overall size and is placed on the necks of the bulls but not attached. A dog balances on the pole.

The rider stands on the platform holding a whip in his hand. Though the upper part of his body is realistic, the part below the waist is clumsily modelled. No comparable figure has as yet been discovered.

The rhinoceros shows an impressionistic modelling and the armour has more the appearance of a saddle. It is only the elephant and the water buffalo that have been realistically modelled.

All the figures have been provided with wheels, though the wheels of the elephant are missing. Yet, considering their size and weight, they were not intended as toys. The aggregate weight of these images is around 60 kg. In all likelihood, they were intended as processional figures. Such processional images made of wood are still visible in Maharashtra today.

***Nidhi-shringa* (height 40.7 cm.):** *c.* 2nd century A.D.; Thane
Collection: Prince of Wales Museum of Western India, Bombay. *Fig. 4*

An important canonical text, the *Vishnu-dharmottara* contains the following verse:

"O King, in the residences of
men should always be painted
the treasure horns *(nidhi-shringa)*
of the bulls, the 'treasure

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handles' *(nidhi-hastan)* made of elephant tusks *(matangajan)*, the *nidhis*, the *vidyadharas*, the *rishis (siddhas)* . . . and other auspicious symbols famous all over the world." (tr. Dr. Moti Chandra)

A *nidhi-shringa* (cornucopia) symbolises the horn of plenty. Belief in its magical potency is basically a trait of all primitive cultures, which were in one way or the other associated with the animal world. Such a belief thus is not confined only to Vedic India but can be found in the religions of the Egyptians, the Babylonians, the Hittites, the Cretans, the Phoenecians, the Greeks and even the Harappans.

Hiranyashringa, the golden horn of Indra is mentioned in the *Rigveda*. Though in the *Rigveda* as well as the later *Samhitas*, *shringa* denotes the horn of any animal, the *Vedas*, *Brahmanas* and the *Shrauta Sutras* refer only to the horn of a black antelope for ritualistic purpose. The magical efficacy of the horn is underlined in the legend of Rishyashringa mentioned in the Epics as also in a couple of Buddhist *Jatakas*. In fact, in India, both the Hindus and the Buddhists entertain such a belief.

In Greece, a cornucopia was associated with the goddess Fortuna and Copia. Through this channel it penetrated Buddhism in the Gandhara region and became associated with Hariti, the consort of Panchika, who is often represented with a cornucopia. The concept percolated into the Gupta period and the motif appears on the "standard" coins of Samudragupta. It has survived to this date and in many communities in Maharashtra the practice of exchanging sweets contained in a box of this shape during a betrothal ceremony continues even today.

It is difficult to explain such a stray find in Thane. Its early date can be judged from the motifs appearing on it. Similar metal cornucopias have been found at Nalanda in the Buddhist context and are datable to about the eighth-ninth centuries.

Poseidon – Greek god of the sea (height 14.3 cm.): 1st century A.D.; Kolhapur
Collection: Kolhapur Museum, Kolhapur. *Fig. 7*

Excepting that it was discovered at Kolhapur, the Poseidon image has no claims to being Indian. This figure, together with a plaque showing Perseus and Andromeda, a couple of *oniochoe* (bronze wine/water jugs with trefoil mouth and high handle) and a few Roman lamps, was discovered along with a few Indian bronzes in the Brahmagiri excavations at Kolhapur.

The model for this image was no doubt the one created by Lyssipus, a great metal sculptor of Alexander's period. Poseidon is also represented on the reverse of Alexander's coins.

The trident in the left hand of our image is missing. However, its facial expression is much more realistic and executed better than many other images. Its less athletic treatment suggests a later date than its Hellenistic counterparts.

Alexander's body was carried to Alexandria by Ptolemy I and kept in a golden coffin. Alexandria was then a Greek colony. Near Alexandria, on the island of Socotra (Dvipa Sukhatara), was a large number of Indians. In all likelihood an Indian trader picked up this image for its mythological symbolism and brought the statue home to Kolhapur.

Elephant riders (height 5.1 cm.): 1st century A.D., Satavahana period; Kolhapur
Collection: Kolhapur Museum, Kolhapur. *Fig. 6*

This unique piece of the Satavahana period recalls the elephant-riding couples on Karle pillars. Imbued with a sculptural quality, the posture of the elephant suggests that the group is about to take off or alight. The purpose of this beautiful sculpture remains evasive, but a hypothesis can be postulated. A hoard of metal objects, mostly Buddhist, was excavated in 1877 in the vicinity of Kolhapur. Among these objects was a metal stupa and a *torana*. Could this group of riders then represent a royal family which came to worship the stupa? To some extent this hypothesis of Buddhist association is corroborated by another object found in the hoard – a ring with four faces, including that of a sphinx, projecting in four directions.

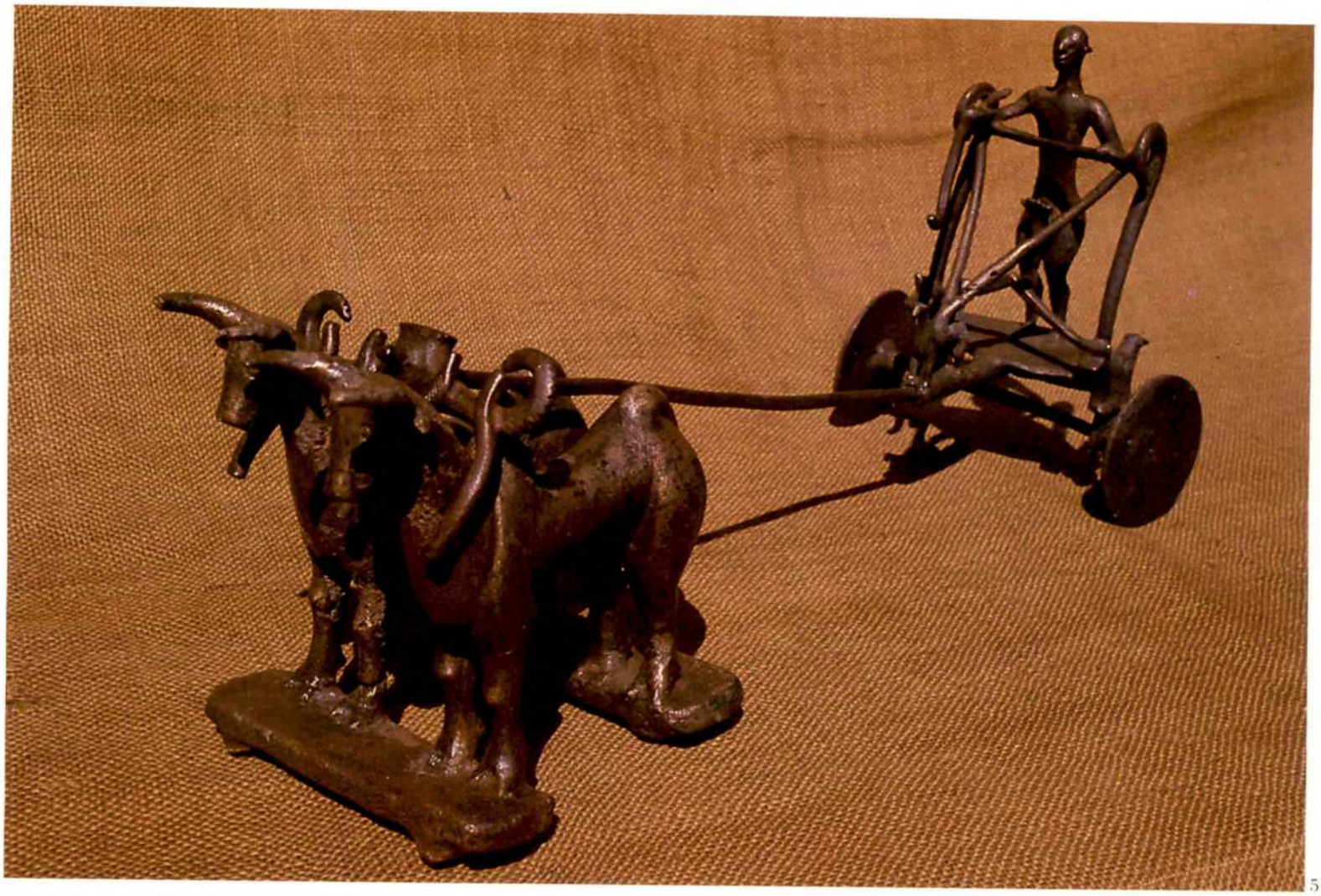
At Bharhut and Amravati one sees a similar feature interwoven in a *chakra-stambha* indicating its Buddhist association.

The costumes and postures of the figures help in assigning the piece to a date in the first century A.D. Similarly, the manner in which hair is let loose on the back of one of the female figures compares favourably with the coiffure seen in the terracotta figures of Roman workmanship from Ter.

Buddha (height 57 cm.): *c.* 4th century; Hamlapuri, Teh., Ramtek, Nagpur
Collection: Central Museum, Nagpur. *Fig. 15*

The Buddha is clad in a *samghati* spread over both shoulders and falling in graceful folds at the lower ends. The right hand displays *abhayamudra* and the left hand holds the gathered end of the *samghati*. The full face, with high cheekbones, the sharp nose, the mode of wearing the *samghati*, its collar, the manner in which the *antariya* and *uttariya* are fashioned suggest a Gandharan idiom while the snail-shell curls, prominent *urna*, long earlobes and the *trivali* on the neck indicate an amalgam of Gupta features. Beneath the robe, the slim body of the Tathagata is sensitively modelled. The image has a *prabhavali* and a halo with a radiating edge now damaged.

Quite clearly the image represents the north-western tradition probably imported to this region by a wandering pilgrim. This argument is fortified by a metal incense burner of evident Gandharan workmanship discovered along with it. In 1969, the remains of a Buddhist stupa were excavated at Pauni



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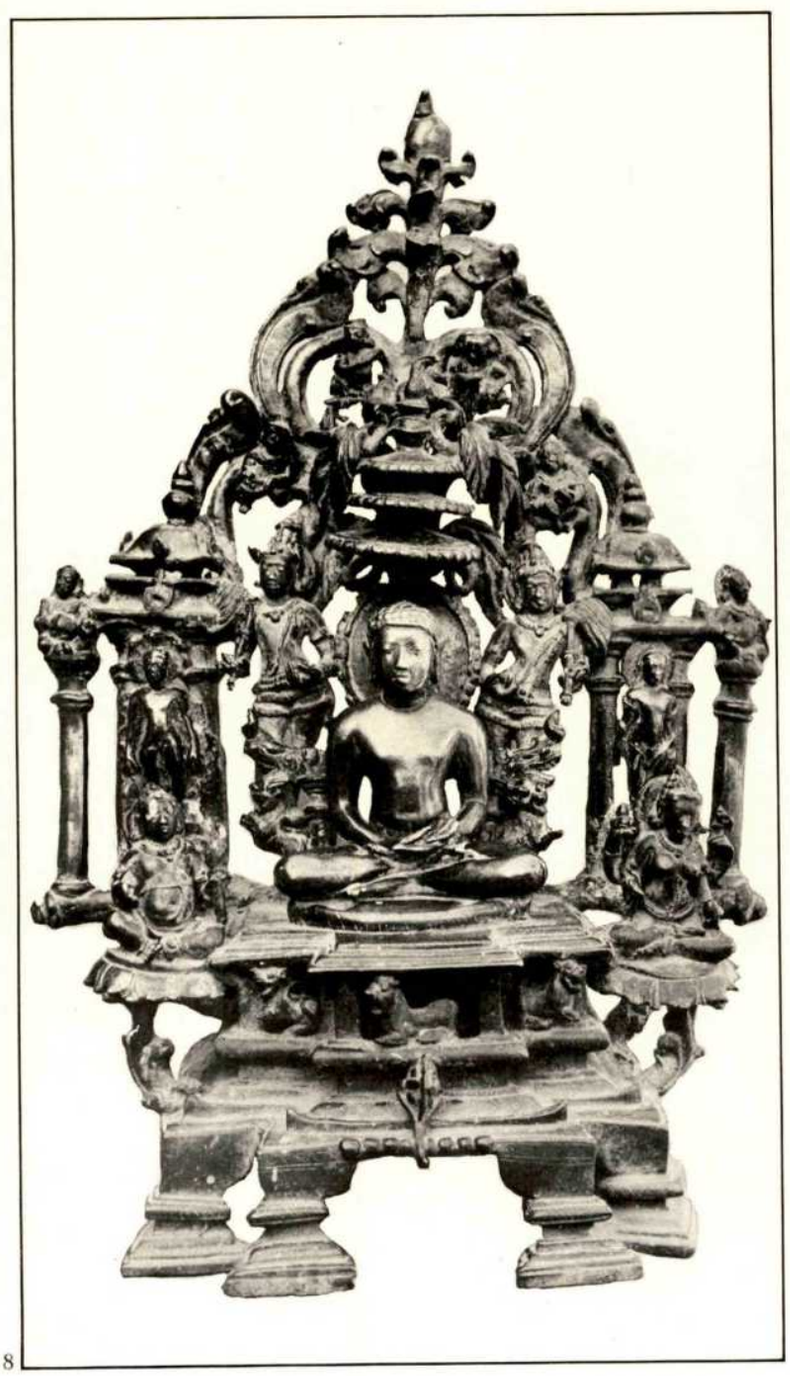

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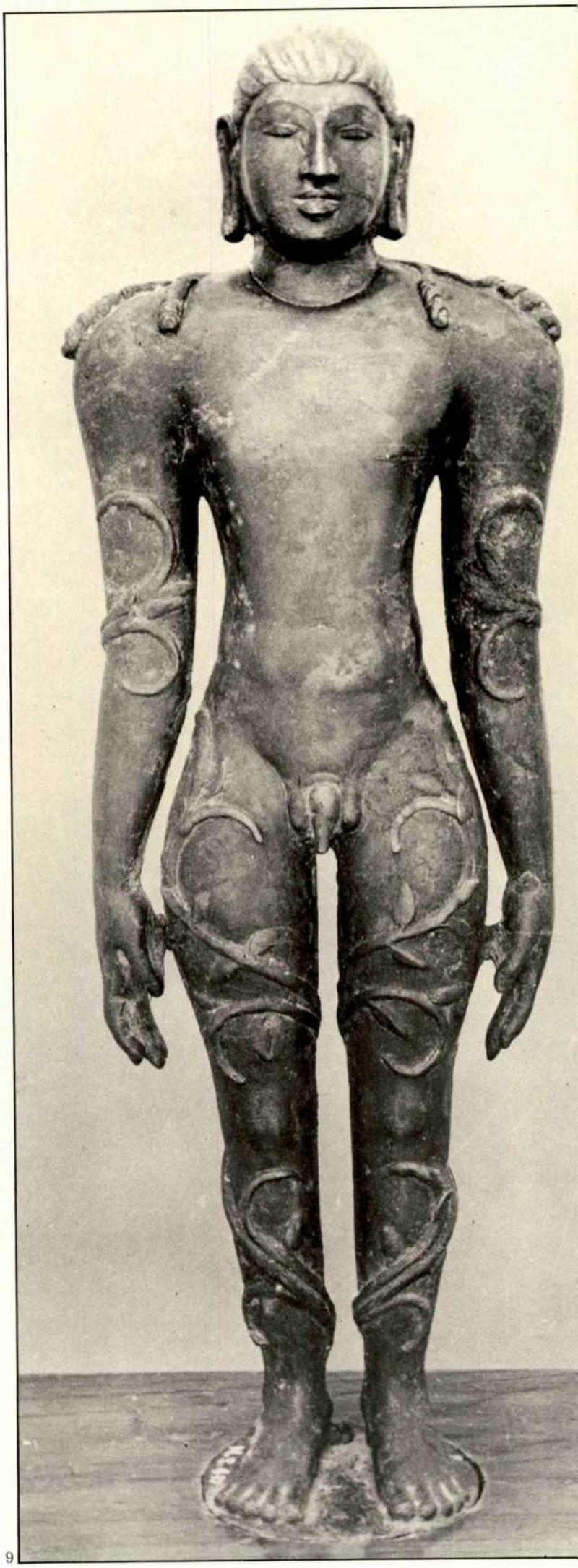

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in Vidarbha, indicating the existence of an important place of Buddhist pilgrimage in this region.

Another metal image of the Buddha was discovered many decades ago at Dhanesar Khera in U.P. and is now in the Rockhill Nelson Gallery and Atkins Museum of Art, Kansas City, U.S.A. Undoubtedly, both figures are products of the same guild if not the same hand. Both of them must have been cast together somewhere in the north-west and it would be inaccurate to assume that both are products of respectively local workmanship.

Buddha images: 4th century A.D.; found together with Fig. 8. *Figs. 11, 12*

Two Buddha images, unlike the previous image, belong to the southern Deccan tradition. Both the images are in *sampada-sthanaka* with the right hand in *abhaya* and the left hand holding the *samghati.* The *samghati* is worn in an open mode, leaving the right shoulder bare, and has no folds. While features such as the long earlobe and the *trivali* on the neck are present, the *urna* is conspicuously absent.

The finding of these two images along with the previous image strengthens our argument that all these images were collected as souvenirs by a wandering pilgrim.

***Chovisi* of Rishabhanatha (height 59 cm.):** 9th century A.D.; Chahardi Tal., Chopda District, East Khandesh
Collection: Prince of Wales Museum of Western India, Bombay. *Fig. 18*

This is one of the early, and by far the best, surviving examples of Jain art. *A chovisi* is a shrine having twenty-three Tirthankaras represented around a central twenty-fourth Tirthankara, who is known as the *mulanayaka.* Here, the *mulanayaka,* standing in a *kayotsarga* pose is Rishabhanatha, generally identified by the hairlocks falling on his broad shoulders. The presence of a golden *srivatsa* classifies the image as a *shasvata pratima,* as prescribed by the *Agamas.*

In the centre of the pedestal is a wheel flanked by a deer on each side symbolising the sermon in the deer park, a motif that Jain images borrow from their Buddhist counterparts. At the bottom is a row of Navagrahas.

On either side of the Jina, a *yaksha* and *yakshi* sit on lotuses stemming from the pedestal. Such figures are but clichés in all images and seldom aid in identifying the Jina.

The inscription on the back of the pedestal reads: *Shri Jalavridha Chandrakule Shri Pradyumnacharya Parshva Shravakasya.*

According to the 17th canto of the *Pattavali* of the Kharataragachcha, the Chandrakula was established by Chandra, one of the three (or sometimes four) sons of Sreshthin Jinadatta and Ishvari who were converted at Surparaka (Sopara) by Vajrasena of the *Utkoshika Gotra.*

On a formal analysis, the style of the *dhoti* unmistakably points to western Indian tradition. The *chauri*-bearers show clear influence of the Rashtrakuta idiom in their elongated torso, stance, crown and even the *udarabandha.* The style of headdress or the *urah-sutra* of the *yakshi* on one side indicates a borrowing from the Pratihara idiom of northern India, and on the other, along with the female figures of the Rajnapur-Khinkhini hoard, indicates relationship with the Nolamba style of southern India. The *chhatra* at the top is again a southern Digambara tradition seldom seen in Shvetambara images. The popularity of Digambara Jains in western India, as reflected in the caves of Ellora and Ankai-Tankai, Khandesh and even southern Maharashtra was due to the Rashtrakuta patronage, particularly of Amoghavarsha (*c.* A.D. 814-878). This is perhaps the reason why even this Shvetambara icon shows so many features otherwise pertinent to Digambara iconography. The image evidently belongs to this flourishing period of Jainism in the ninth century A.D.

Bahubali (height 49.5 cm.): 9th century A.D., Rashtrakuta period
Collection: Prince of Wales Museum of Western India, Bombay. *Fig.* 9

Bahubali, the son of the first Tirthankara Rishabha, is depicted in penance with creepers and ant-hills growing around him. In scriptures and paintings he is always represented with creepers growing on his limbs. He is a special favourite of the Digambara Jains. The athletic figure with its heavy, yet well proportioned, torso has a boyish face with a serene inner expression of a person involved in deep meditation.

The thick incised hair with *jata* rolling on the shoulders is a characteristic that emerges in the Jain caves at Ellora and is unlike its Karnataka counterpart where the hair is invariably shown in tiny curls.

The monumentality and graceful modelling of this image are unmatched by any other metal image of Bahubali.

Yaksha-Dampati (height 23.5 cm.): 10th century A.D.; Rajnapur Khinkhini
Collection: Central Museum, Nagpur. *Fig. 10*

The *Yaksha-Dampati,* flanked by a *chauri*-bearer on either side stands in *tribhanga* on a plain pedestal. On the pedestal can also be seen eight *grahas.* This is one of the two fine images in the hoard.

The stele behind comprises of two vertical columns, each supporting a *chaitya-gavaksha.* On the centre of the cross-bar, under a triple umbrella with overhanging leaves indicative of Jina's *bodhi-vriksha* is a seated Jina. The meandering floral design of the upper part is of the Deccani variety.

The *yakshi,* like the Saraswati, also displays an elaborate coiffure. Both the female figures, in the treatment of their physical features and their hair, closely resemble the

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female figures of the Nolamba period from Hemavati.

Saraswati (height 23 cm.): *c.* 10th century A.D.; Rajnapur Khinkhini
Collection: Central Museum, Nagpur. *Fig. 19*

Saraswati, the goddess of learning, holding a book as her cognizance, is adopted by Jains from the Brahmanical pantheon. Her Buddhist counterpart is the Prajnaparamita. She is the *Shrutadevata* who presides over the teachings of the Jinas. The image is starkly plain and simple and devoid of any ornamentation. The stele too, is of a simpler variety, but compositionally very effective and well balanced. Evidently this image and the previous one are the works of the same sculptor.

Ambika: *c.* 10th century A.D.; Rajnapur Khinkhini
Collection: Central Museum, Nagpur. *Not illustrated*

Ambika, the wife of a Brahman, was driven out by her husband for feeding the *munis* (monks). After leaving her house, while resting under a mango tree with her two sons, she saw her husband approaching, and, fearing his wrath she jumped into a well with her two sons and died. She was reborn as a *yakshi* of the *shasana* of Neminatha in the *Kohanda vimana* and hence is also known as Kushmandi. An effigy of Neminatha is always represented on the stele.

Here she appears standing under a mango tree, a son on either side, herself holding a bunch of mangoes. The composition of the stele is quite simple. This image also seems to be the handwork of the same guild as the two preceding figures.

Jina: *c.* 10th century A.D.; Kashta Sangha Mandir, Karanja. *Fig. 8*

One of the very few Jain bronzes which could be considered unique both iconographically and compositionally is the tenth century Jina in the Kashta Sangha Mandir, Karanja. The *mulanayaka* is seated in *dhyanasana* on a *tri-ratha simhasana* under a triple *chhatra* surmounted by a *kalasha* with overhanging leaves symbolising the Jina's *bodhi-vriksha.* On his right, Parshvanatha is shown against an architectural column and on his left is Bahubali. The Jina is flanked by his *Shasana-devatas, yaksha-yakshi,* seated on stemming lotuses on either side. The wheel on the pedestal signified *dharma-chakra.* Conceptually the stele has an inner *prabhavali* and an outer *parikara.*

The prabhavali comprises the back rest, the halo and the triple *chhatra.* The back rest has two rounded verticle columns flanked by a *vyala* on either side, and a cross-bar with ends designed as *makaras.* Over this rise the two *chamaradhara yakshas.* The outer *parikara* has a rounded column at the extreme end and on each side two flanking architectural columns with terraced *shikhara* and *kalashas.* The corpulent figures seated on the two extreme columns probably represent the *dikpalas,* though the composition could provide only for two. A decorative floral trefoil archer in perforated design rises above the configuration. Four musicians, perched in the branches of the *parikara,* symbolise *divyadhvani* (celestial music). The presence of Bahubali is an enigmatic feature seen only in another bronze which is in the Musée Guimet in Paris.

Vishnu with Lakshmi and Garuda (height 28 cm.): *c.* 10th century A.D.
Collection: Prince of Wales Museum of Western India, Bombay. *Fig. 16*

Four-armed Vishnu stands in *samapada sthanaka* on a lotus placed on a *tri-ratha* pedestal. Even though his two lower hands are broken, it is possible to suggest that he held the *padma, shankha, chakra* and *gada.* According to the *Rupamandana* and the *Ahirbudhnya Samhita* this is Keshava, of the twenty-four forms of Vishnu. Keshava wears a *karanda mukuta,* necklace, *yajnopavita, vanamala* and other ornaments. The *udarabandha* seen here is a borrowing from the Chalukyan idiom and is seen in the *chamaradhara yakshas* of the Chahardi *chovisi,* as well as the Sopara Maitreya. He is flanked by Garuda in *anjalimudra* and Lakshmi, holding a fly-whisk on his right and left hand respectively.

The stele at the back is of characteristic Deccan variety with architectural columns with a *chaitya-gavaksha* over it and a meandering floral pattern atop woven together.

Sapta Buddhas and Maitreya (height 12.5 cm.): *c.* 9th century A.D.; excavated from the stupa at Sopara
Collection: Asiatic Society of Bombay. *Figs. 13, 14, 17*

The spurt of proselytising activity which occurred after the third Buddhist Council, convened under Moggaliputta Tissa during the reign of Ashoka Maurya resulted in the spread of Buddhist doctrine to western India, with its main centre at Surparaka (modern Sopara). Sopara was then an active port mentioned in contemporary chronicles such as *Periplus Maris Erythraei* and the *Geography* of Ptolemy. According to the accounts of *Mahavamsa,* a Yavana monk, by name Dharmarakshita, was sent to Sopara to preach the law.

Here, as well as at Gharapuri, the two sub-sects of Therevadins, the Dharmottariyas and the Bhadrayaniyas erected stupas and Ashoka's VIII and IX edicts were installed at Sopara to guide the floating population of such foreigners as the Scythians, Parthians, Romans and others. Around the eighth-ninth centuries the Theravadins made a bid for survival in the face of the increasing importance of the Avalokiteshvara cult as witnessed in its predominance at the Buddhist University establishment of Kanheri, not far from Sopara. In the ninth century, they evidently

made a bid at restoring and rededicating the stupa and, in the process, enshrined a casket containing the earlier relics consisting of fragments of a begging bowl surrounded by metal images of the Sapta Buddhas: Vipasyi, Visvabhu, Shikhi, Krakuchchanda, Kanakamuni, Kasyapa and Sakyamuni, as the Tathagata Buddhas, accompanied by Maitreya, the future Buddha. This coincides with the later phase of Buddhist activity at Ellora. Yet, even though Kanheri remained an active Buddhist establishment almost till the fifteenth century, as recorded in Portuguese chronicles, Sopara seems to have faded into oblivion.

In the centre of the circular stone casket, which was recovered by Bhagwanlal Indraji in 1882, there was a copper reliquary containing a series of four more reliquaries one within the other, of stone, silver, crystal and gold. Each casket contained several gold flowers and in the gold casket are terracotta fragments evidently of a begging bowl. It was a common practice to enshrine either *sharirika* (bodily relics) or such other belongings of the Buddha or a highly venerated monk.

The reliquary in the Sopara casket was surrounded by eight copper images referred to here. The seven Buddhas are all seated under their respective *bodhi-vriksha* and are not identifiable independently as one of the Sapta Buddhas except for the fact that they were found together. Nor do they indicate any stylistic characteristic which may suggest their period and provenance. However, the features and ornaments of Maitreya reveal its close stylistic affinity with the male figure from the Rajnapur group, the Vishnu from the Deccan and also the *chamaradharas* in the Chahardi stele, thus establishing that the Sopara hoard belongs to the ninth-tenth century idiom of the Rashtrakuta period.

Sarvatobhadrika: *c.* 14th century A.D.; Kashta Sangha Mandir, Karanja. *Fig. 23*

As mentioned, the increasing emphasis on ritual gradually resulted in large and elaborate images which, however, had lost all grace of the earlier period. This is reflected in this and the subsequent images illustrated here.

The *Sarvatobhadrika* or *Chaumukha* is a shrine with four doorways facing the four cardinal directions. This concept in sculptural form is available almost from the second-third centuries A.D. at Mathura.

Among the Jains two concepts have parallel iconography showing Jina images facing four different directions. One is of the Simhanisadya *chaitya* with four doorways and with different Jinas placed in each. The other is the *samavasarana* where the Jina is seated facing one direction and his golden images are placed in the other three directions. The Jina images in a *samavasarana* are essentially seated.

In the present image all the Jinas are standing under an umbrella which is western Indian in character. In fact the entire *parikara,* but for the Digambara Jina, is of the western Indian type. The configuration at the top symbolises a central *chaitya* flanked by four smaller ones in four directions.

Samavasarana: *c.* 15th century A.D.; Kastha Sangha Mandir, Karanja. *Fig. 24*

Samavasarana, a concept equally popular amongst the Digambaras and Shvetambaras, means the assemblage of gods, humans and animals who had gathered to hear the sermon of a Tirthankara immediately after his enlightenment. It is parallel to the Buddhist concept of *dharmachakra pravartana* and that is why Vasudevahindi mentions that the *dharma chakra* was placed near the Jina's feet as he delivered the sermon.

The *Avasyaka-niryukti, Trishashtishalaka-purushacharita* and the *Mahapurana* of Jinasena (a Digambara text) are some of the texts that describe the concept in great detail.

It comprises of three ramparts erected by the Vimanavasi, Jyotiska and the Bhavanapati gods, and each rampart is divided by four ornamental gateways. According to the Digambara tradition, Indra is the architect of this structure; it has a circular plan and a diameter of twelve *yojanas.* The structure is embellished with *manastambhas, ashta-mangalas,* stepped wells, *toranas* and *gopuras.* Moreover, on each side there are theatres where heavenly damsels performed dance and music. This image is a vivid representation of all such constituents.

A Jina is considered to enter from the eastern gate, make *pradakshina* of the *chaitya* tree and take his seat on the lion throne which is one of the eight *pratiharyas* prescribed for this purpose. The *vyantara* gods then make three exact replicas of the Jina in gold and place them in each of the three other directions.

In the Shvetambara tradition, the *samavasarana* is generally depicted in paintings and manuscript illustrations. It is, however, in the Digambara tradition that we come across, in the fourteenth-fifteenth centuries, such elaborate representations in metal.

Khandoba images: *c.* 19th century A.D.; Collection: Heras Institute Museum, Bombay. *Figs. 20, 21*

Khandoba, an incarnation of Shiva, with his main shrine at Jejuri is a popular folk deity in Maharashtra.

Iconographically, he is always represented as riding a horse with his consort, Banai, and carrying a *khanda* in his hand. Often, dogs are shown in accompaniment.

Of the two images illustrated here, one is traditional while the other is folkish. More often such plaques are worn by Vaghyas—the male mendicant devotees of the god.

Mahalakshmi: *c.* late 19th-20th centuries Collection: Kolhapur Museum, Kolhapur. *Fig. 22*

Miniature Painting

Sarayu Doshi

The ancient shrines of Maharashtra not only embody the philosophical and religious beliefs of the Buddhist, Jain and Brahmanical faiths, but also the cultural values of the region. The rock-cut temples, excavated between the second century B.C. and the thirteenth century A.D., reflect the aesthetic impulses of the period in the architecture of their pillars and facades as well as in the contoured fluidity of their sculpture. The painting tradition, which must have expressed itself in mural as well as miniature forms, is, unfortunately, largely lost; its superb achievements are known only from the wall-paintings at Ajanta and a few fragments at Ellora. In all probability, miniature painting was also practised in these monasteries as manuscript illustration but no examples have survived. The tradition of painting seems to have disappeared in Maharashtra after Ellora sometime in the ninth or tenth century. When it emerges again in the sixteenth century, it is in the form of miniature painting for the Islamic rulers of the Deccan. Thereafter the pictorial tradition develops in a continuous movement, finding expression in both miniatures and murals. During the last four hundred years, painting in Maharashtra has been tempered by diverse stylistic influences: from the Rajput and Mughal courts in the north, from Andhra and Karnataka in the south and from Persia. These several stylistic idioms have contributed to the variety and wealth of Maharashtrian culture.

Ajanta and Ellora

The wall-paintings at Ajanta are the earliest examples of the mural tradition in Indian art. Those in Cave 9 and 10 form the early group and are believed to be as ancient as the second century B.C. The later paintings in Caves 1, 2, 16, 17, executed *c.* the fifth century A.D., are among the finest achievements in Indian art. They illuminate events from Buddhist lore in terms of the everyday life of those times. The scenes are set in palaces and gardens or amid crowded city streets. The narratives cover the entire wall surface and unfold episodically—flowing sometimes horizontally, sometimes vertically. The deep earthy tones and the softly modulated line project an illusion of rounded human forms which are eloquently expressive in their pose and gesture (Fig. 1). The confident and mature handling of these figures evinces a long period of stylistic development, the beginning and intermediate stages of which perhaps will be never known.

In the diffused light of the cave interiors, the serene beauty of these paintings heightened the mystical experience of the devotee.

At Ellora, several fragments of paintings are visible on the ceilings of the Kailasanatha temple. Some of them reveal two or three layers; the earliest appears to have been done in the eighth century—the same date as the shrine. The paintings comprising the uppermost layer are about two hundred years later. In these, as well as in the ninth century paintings from the nearby Jain shrine of Indra Sabha, the style has shifted from that of Ajanta. There is a tendency towards angularity and an emphasis on linear expression. Instead of mass, volume and calm dignity, the tautly executed and attenuated forms exude a nervous vitality. This negation of substance is carried further in the battle scenes in the Kailasa temple as the preoccupation with visualising compositions in patterns of line, form and colour increases perceptibly.

Ahmednagar

Islamic rule in India was firmly established in A.D. 1192 when the Muslim invaders defeated the Indian armies at Tarain and conquered the plains of north India. In the decades that followed the new rulers concentrated on consolidating their position in their

dominions. Towards the end of the thirteenth century they felt confident and focused their attention on the land situated south of the Vindhyas. They succeeded in subjugating its people and annexed the various provinces. But their supremacy remained precarious, and, before long, the authority of the Delhi Sultanate began to crumble. In 1347, a Muslim officer stationed in the Deccan rebelled against Delhi and founded the line of the Bahamani kings whose territories extended across the high plateau of the Deccan from the coast to coast.

The hostility of the Bahamani rulers towards Delhi made them turn outside India to Persia for their political and cultural contacts. Gradually, there evolved a distinctive Deccani-Islamic ethos. Historians of the period mention various artistic traditions fostered by the Bahamani Sultans. But these are totally lost except for a few artefacts and the superb architecture of their capital cities—Gulbarga and Bidar. Although no paintings can be assigned with certainty to the Bahamani kingdom, an idiom analogous to the *Chandayana* Series (Collection: The Prince of Wales Museum of Western India, Bombay) probably prevailed in the northern Deccan. For, the compositions of the *Chandayana* Series are echoed later in some of the seventeenth-century *Ragamala* miniatures painted in that province.

In the course of time, the Bahamani Sultanate was itself convulsed with revolt. It splintered into five separate kingdoms: Ahmednagar, Berar, Bijapur, Bidar and Golconda. Each of these five Islamic Sultanates and the powerful Hindu kingdom of Vijayanagar constantly engaged in battle with one another. Eventually, the Muslim kingdoms formed a confederacy whose combined assault led to the defeat of Vijayanagar at Talikota in 1565; the Vijayanagar empire shattered and its capital lay in ruins. The victorious Sultans returned to their kingdoms in triumph laden with loot and, no doubt, slaves which included artisans and craftsmen.

This battle and the victory at Talikota are featured in the earliest extant illustrated document from Maharashtra. Painted in Ahmednagar *c.* 1565-1569 and known as the *Tarif-e-Husain-Shahi*, this manuscript celebrates the reign of Sultan Husain Nizam Shah and eulogises his queen, Humayun. Originally, the manuscript consisted of fourteen miniatures of which twelve have survived. They portray battle scenes and court scenes, but one painting, depicting women in a garden, stands apart from the rest not only because of its theme but also because of its poetic beauty. It shows a group of slender graceful women, draped in looped *saris*, standing in front of a flowering tree. The symmetrical accents in the composition and the sumptuous colouring proclaim a new aesthetic vision. The subject of the painting, however, is not new; it depicts the ancient *dohada* theme where the touch of a beautiful woman makes a tree blossom. In this particular case, the woman touching the tree is the queen herself. It must have been Queen Humayun again, who, as consort, was shown seated next to King Husain in the court scenes of this manuscript (Fig. 2). But at some later date—possibly after she fell from her son's favour—the queen's likeness was disfigured. The obliterated form, though indistinct, is still conspicuous in the paintings. Stylistically, the figure of Sultan Husain reveals a striking similarity to that of Sultan Ghiyas-ud-Din Shah (1469-1500) in the manuscript of the *Nimat Nama* painted in Malwa *c.* 1500. The treatment of the women—especially their physiognomy and physique—also corresponds closely to that of the *Nimat Nama* but the women's attire, worn in the southern fashion, indicates the influence of Vijayanagar. Integrated with these indigenous influences is the foreign tradition from Persia which employs the landscape conventions of a high curved horizon and flowering shrubs in the background. There is, however, nothing derivative about the style of the *Tarif:* all its sources have been fused and synthesised to formulate a distinctive idiom.

Quite conceivably, there was an idiom of pre-Mughal painting in the Deccan patronised by the Bahamani Sultans. Although all evidence of such a style has vanished, its presence may be sensed in the structured compositions and the luminous colours of the paintings in the *Tarif-e-Husain Shahi* manuscript. This possibility is again underlined by the high degree of sophistication evident in a group of *Ragamala* paintings from the Deccan.

One of them—judging from the costumes and hair-styles—appears to have been painted at Ahmednagar. It portrays the *Vasanta Raga* as a prince seated with his consort on a swing (Fig. 3). The women, dressed in gauzy *saris* with stiff projecting ends, are strikingly reminiscent of the female figures in the *Chandayana* Series (Collection: Rylands Library, U.K.). The style of the *Vasanta Raga*, like that of the *Tarif*, tends towards eclecticism. It draws upon different aspects of various styles—such as Mughal realism and Persian landscape conventions. The lyrical beauty and elegant formal qualities of the painting attest that the artist could not only integrate the diverse traditions but also transcend them.

The presence of Mughal influence in the treatment of the mango trees and the costume of the prince would suggest that the *Vasanta Raga* was painted during, or soon after, the reign of Burhan II (1591-1595). In 1583, Burhan II had fled to the Mughal court after rebelling against his brother who was incumbent on the throne. Burhan spent a number of years with the Mughals and his exposure to their artistic tradition must have left its imprint on his taste.

1 Palace scene, Ajanta Cave No. 17
5th century A.D.

2 King Husain Nizam Shah, *Tarif-e-Husain-Shahi*
Gouache on paper
c. A.D. 1565-1569, Ahmednagar
Collection: Bharata Itihasa Samshodhaka Mandala, Pune

3 *Vasanta Raga*
Gouache on paper
c. A.D. 1595, Ahmednagar
Collection: National Museum, New Delhi

4 Sultan Burhan, Nizam Shah II
Gouache on paper
c. A.D. 1591-1595, Ahmednagar
Collection: Raza Library, Rampur

5 Folio from a *Rasamanjari* series
Gouache on paper
A.D. 1650, Aurangabad
Private Collection

6 Folio from a *Bhagavata Purana*
Gouache on paper
c. A.D. 1800, Nagpur
Collection: Central Museum, Nagpur

7 Folio from a *Suganda-Dashami-Katha*
Gouache on paper
c. A.D. 1750, Karanja
Collection: Chandra Prabhu Digambara Jain Mandir, Nagpur

8 Folio from an *Ananta-Vrata-Katha*
Gouache on paper
c. A.D. 1750, Karanja
Private Collection

9 Panels from a *Pancha-Kalyanaka pata*
Cloth
School of Aurangabad
c. A.D. 1680-1700
Collection: Sena Gana Mandir, Karanja

10 Folio from a *Chandana-Maliyagiri-Katha*
Gouache on paper
A.D. 1733, Karanja
Collection: Sena Gana Mandir, Karanja

11 Sadashiv Rao
Gouache on paper
late 18th century A.D.
Collection: Raja Dinkar Kelkar Museum, Pune

12 *Amrit-Manthan*, Sarkar Wada
Wall painting
c. 19th century A.D., School of Poona

13 *Chaitra Gauri-pata*
Cloth
c. 19th century A.D., School of Poona
Collection: Raja Dinkar Kelkar Museum, Pune

14 Ganesha with attendants
Wooden book covers
19th century A.D.,
School of Poona
Collection: Marathwada University, Aurangabad

15 Folio from a Maratha manuscript
Gouache on paper
19th century A.D.,
School of Poona
Collection: Bharata Itihasa Samshodhaka Mandala, Pune

16 Folio from a Maratha manuscript
Gouache on paper
19th century A.D.,
School of Poona
Collection: Marathwada University, Aurangabad

17 Devi with worshippers
Gouache on paper
late 18th century A.D.,
Kolhapur
Collection: Prince of Wales Museum of Western India, Bombay

18 Folio from a *chitrakathi pothi* (detail)
Tempera on paper
late 19th century A.D., Pinguli
Collection: Directorate of Art, Bombay

19 Folio from a *chitrakathi pothi*
Tempera on paper
late 19th century A.D., Pinguli
Collection: Directorate of Art, Bombay

20 *Folios from a copy of Pratishtha-Sarodhara-Jina-Yagna-Kalpa*
19th century A.D.,
Kolhapur
Collection: His Holiness Bhattaraka Lakshmisenji, Digambara Jain Matha, Kolhapur

21 City of Ayodhya, folio from a *Parthistha-Sarodhara-Jina-Yagna-Kalpa*
19th century A.D.,
Kolhapur
Collection: His Holiness Bhattaraka Lakshmisenji, Digambara Jain Matha, Kolhapur

22 Panels featuring Krishna and Radha
Gouache on paper
c. A.D. 1900, Solapur
Collection: P. J. Buwa, Solapur

23 Kansari Devi
Rice paste on mud plaster
A.D. 1980, Ganjad

24 Exorcism rite
Rice paste on paper
A.D. 1982
Artist: Jivya Soma

25 Train
Rice paste on paper
A.D. 1982
Artist: Jivya Soma

Although the Mughal touch is recognisable in the pictorial values of Ahmednagar Painting, it is not evident in the themes of the miniatures. Unlike their Mughal counterparts, the Ahmednagar Sultans did not record their political achievements or military exploits. The paintings do not depict the Deccani Sultans leading an expedition or a hunt, nor do they show them formally holding court. Evidently they did not use painting to reinforce their royal image. For, the miniatures portray the Sultan in casual activities. A portrait of Burhan II with his courtiers painted in translucent tones is offset by a lustrous gold ground which enhances the ethereal beauty of its palette. In another enchanting portrait, the same Sultan reclines restlessly on a canopied bed (Fig. 4) on a hot airless Deccani afternoon. In addition to these two magnificent portraits there are several line drawings and painted sketches of adolescent princes and rulers. The affinity for realism and surging movement reflects the Mughal taste that characterised Ahmednagar Painting in the last decades of the sixteenth century.

Towards the end of the sixteenth century, the armies of the Mughal Emperor Akbar marched southwards into the Deccan, siezed the fort of Ahmednagar but were not able to subdue the entire state. The Ahmednagar forces, under the astute leadership of the Abbusinnian Peshwa Malik Ambar continued to oppose the invaders. From this period of turmoil only a few portraits, including those of Malik Ambar and an impressive Deccani African nobleman, were painted.

After the fall of Ahmednagar in 1638, the artists working for the governing families seem to have left the region and migrated to the courts of the Sultans of Bijapur and Golconda. For, the style that the Ahmednagar artists practised does not reappear in nearby Aurangabad which also became a centre of painting around the middle of the seventeenth century.

Aurangabad and Nagpur

During the fifty years that elapsed between the fall of Ahmednagar and the Mughal conquest of Bijapur and Golconda, the city of Aurangabad assumed importance as the headquarters of the Mughals in the Deccan. In the Mughal army were numerous Rajput princes with contingents of Rajput soldiers. They were posted in Aurangabad for extended periods of time, with the result that Rajput elements became part of the local ambience. Adding to the conglomeration at Aurangabad were the people from Gujarat who provided various necessities and services to the army by setting up shops along the high road connecting the northern cities to the towns in the Deccan. Eventually, they settled in the Deccan but continued to maintain close contact with their homeland clinging tenaciously to their old customs and manners. They were thus responsible for contributing yet another dimension to the variegated culture of Aurangabad and the neighbouring regions.

This coalescence of cultural currents is reflected in the miniatures produced for the Mughal grandees and the Rajput chieftains at Aurangabad. Painted sometime around the middle of the seventeenth century, they show that the style practised at Aurangabad lacks specific character and uniformity of expression: in fact, its adumbrations extend from the Mughal to the Rajasthani. All of them, however, contain certain stylistic elements that identify them with Aurangabad.

Among the early documents from this centre is a *Rasamanjari* series which states in its colophon that it was painted for a Sisodiya prince from Mewar at Aurangabad in 1650 (Fig. 5). The manuscript is a compendium of five treatises, each of which is composed by a different author. Only the first of these is illustrated with paintings of the *Nayaka-Nayika-Bheda.* The miniatures are direct and uncluttered. They depict the hero and heroine in a pavilion or against a landscape with trees, a stream or hills. The rendering of the human figures displays a close relationship with the School of Mewar, which is not surprising considering that these paintings were executed for a Mewar chieftain. Nevertheless, the style differs slightly from that of Mewar in its more delicate line and the strong palette which is accented with gold and combines dazzling yellows and oranges with restrained greens and mauves. The same style is encountered at differing levels of accomplishment in a few other series. This cluster of documents would suggest the existence of a group of artists in Aurangabad who specialised in this particular expression.

Reflecting again the blend of Rajasthani and Deccani styles is a painted scroll depicting the *panchakalyanaka* (the five auspicious events) of the Tirthankara Rishabha (Fig. 9). Envisaged on a grand scale, this cloth scroll is approximately 1220 cm long and 80 cm wide and imaginatively executed despite its iconographical bias. It is painted in a style which is intriguing because it does not conform to any known idiom but draws upon several schools such as those of Bundi and Bikaner (Rajasthan) and Golconda (Deccan). Its connection with centres in Rajasthan are explicit in the treatment of the figures: the drawing and colouring of the faces are reminiscent of Bundi while the elegant proportions and costumes appear to have been inspired by Bikaner. Certain compositional characteristics, especially the predilection for arranging figures in rows, can also be traced to Bikaner. The procession scenes, on the other hand, proclaim an indebtedness to the tradition of cloth painting at Golconda. To the Deccan again can be traced the conventions employed

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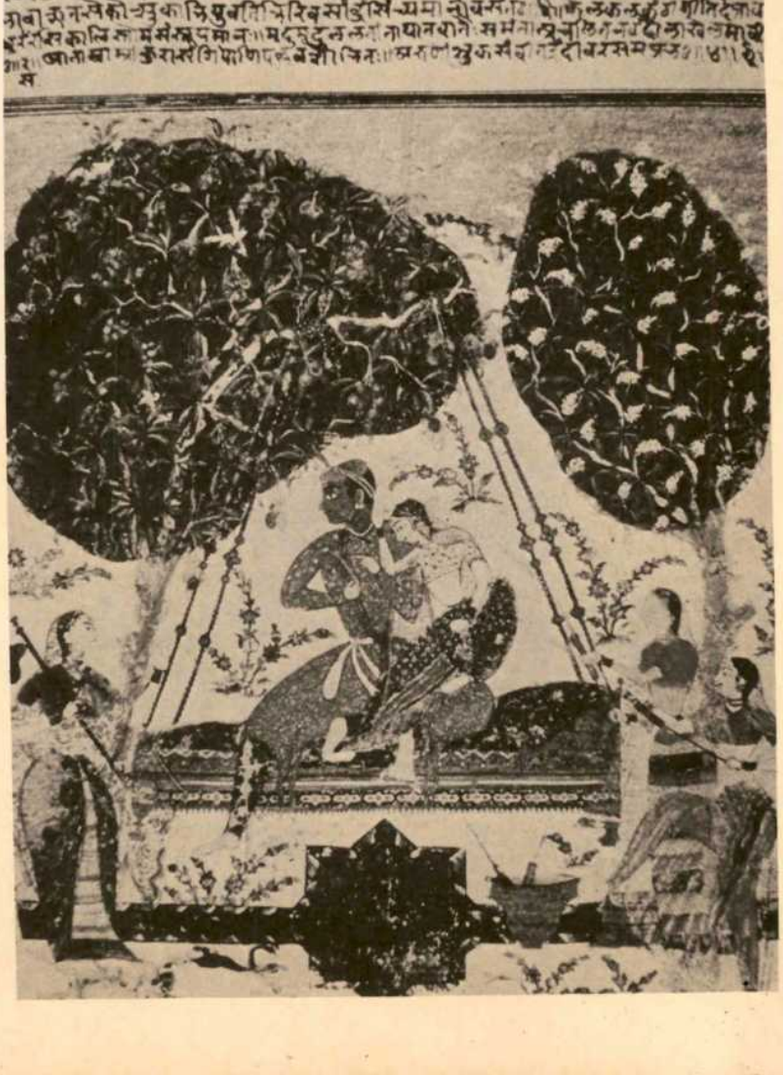

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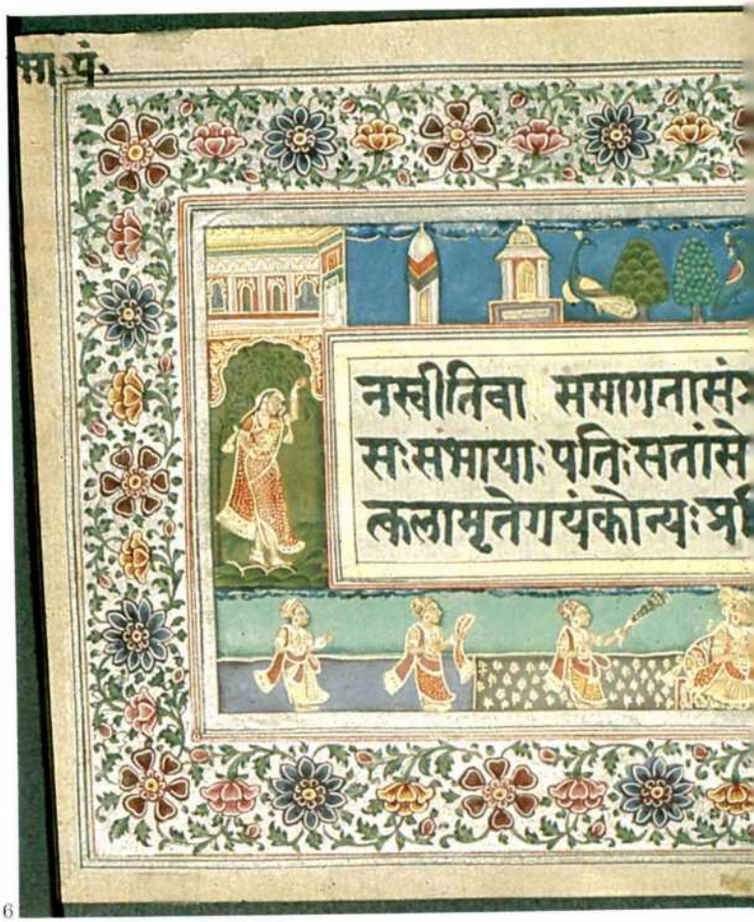

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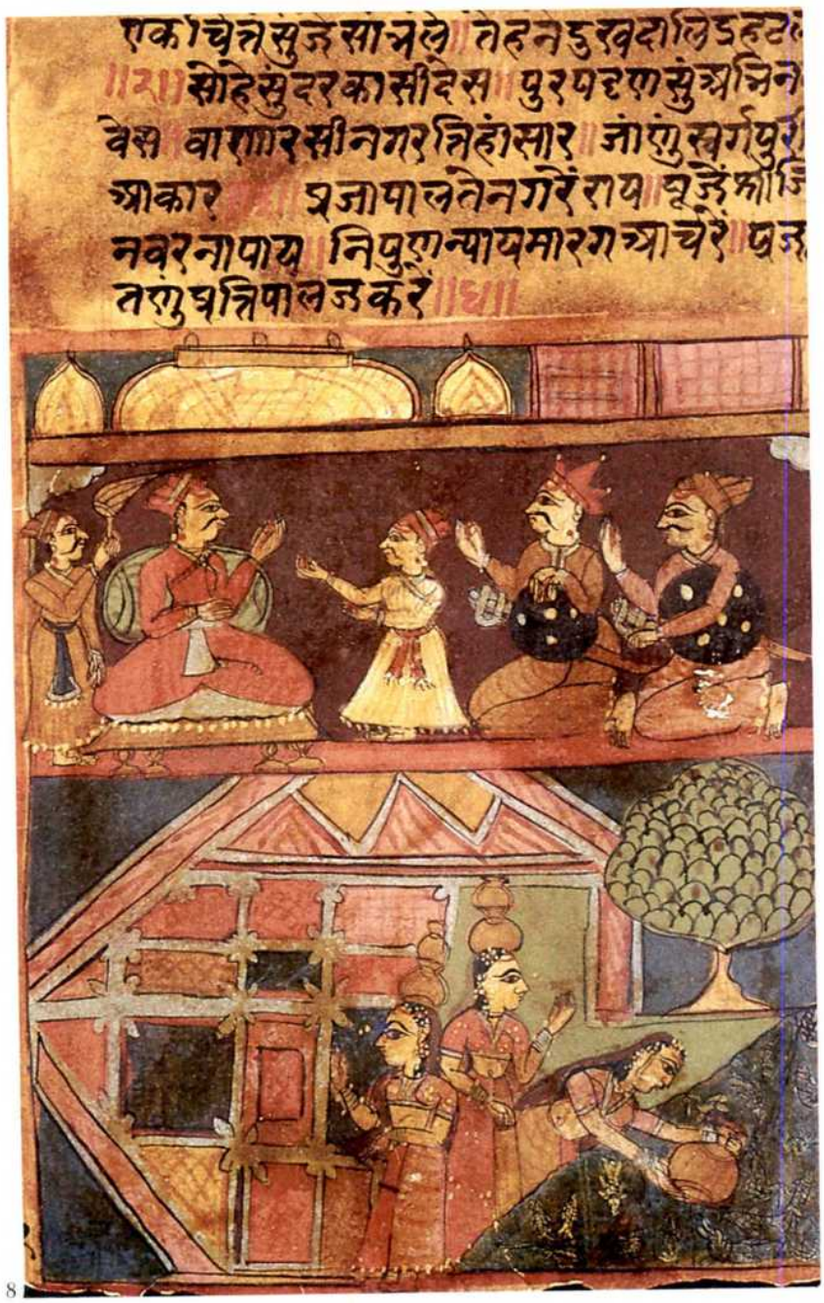

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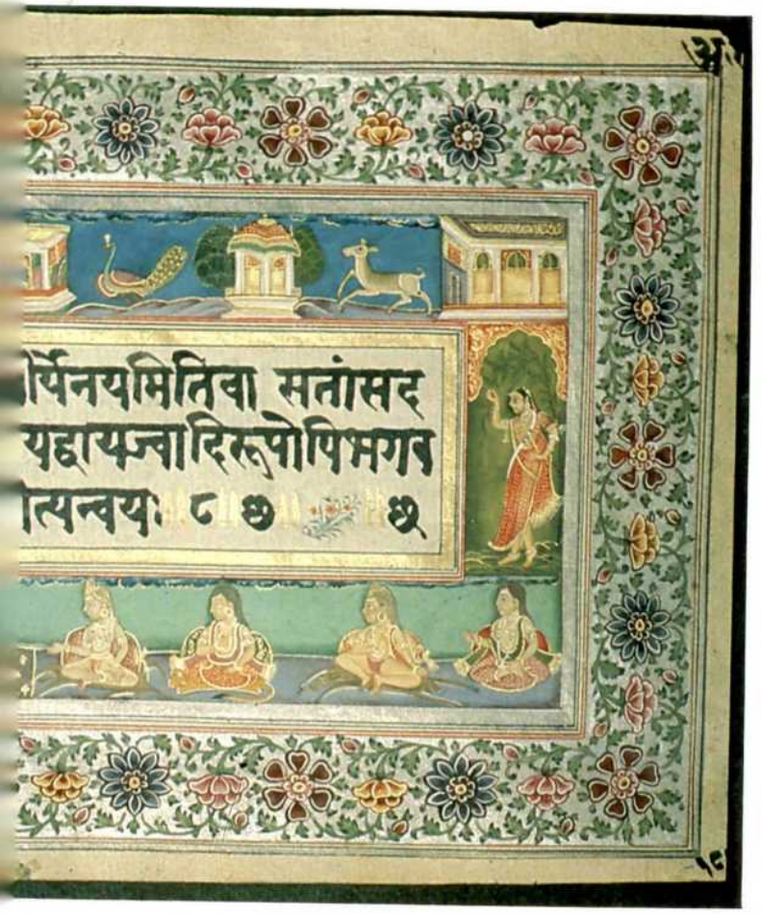
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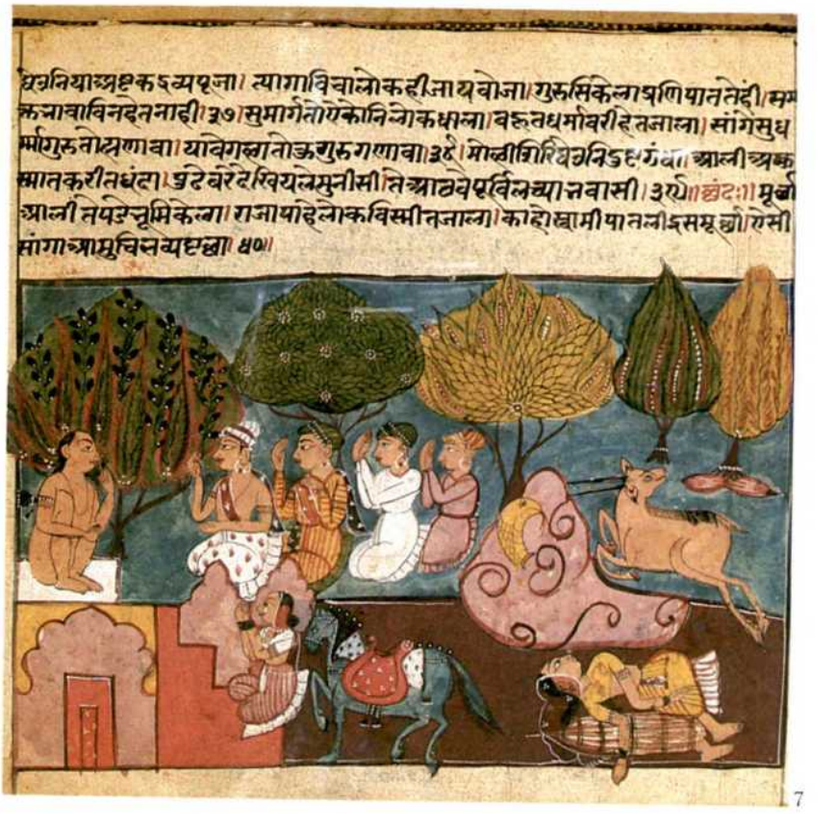
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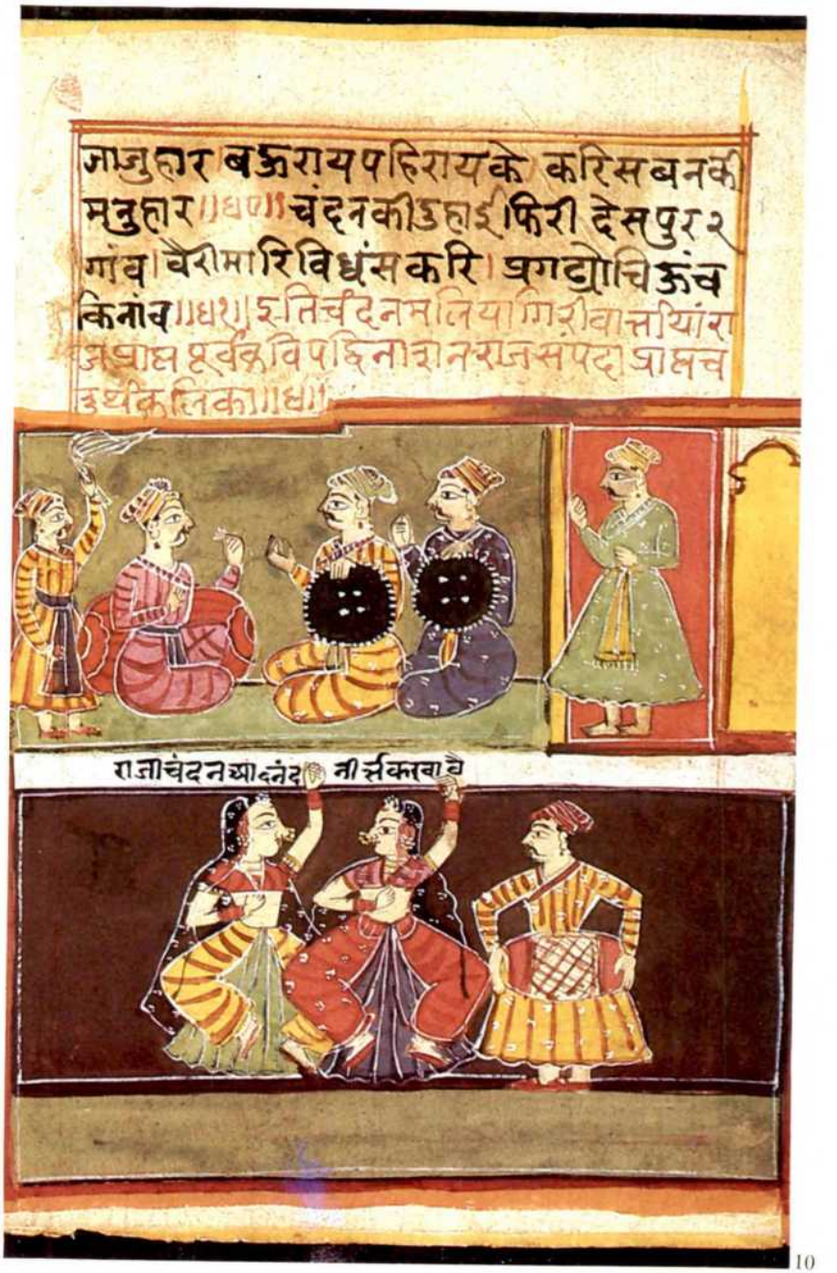
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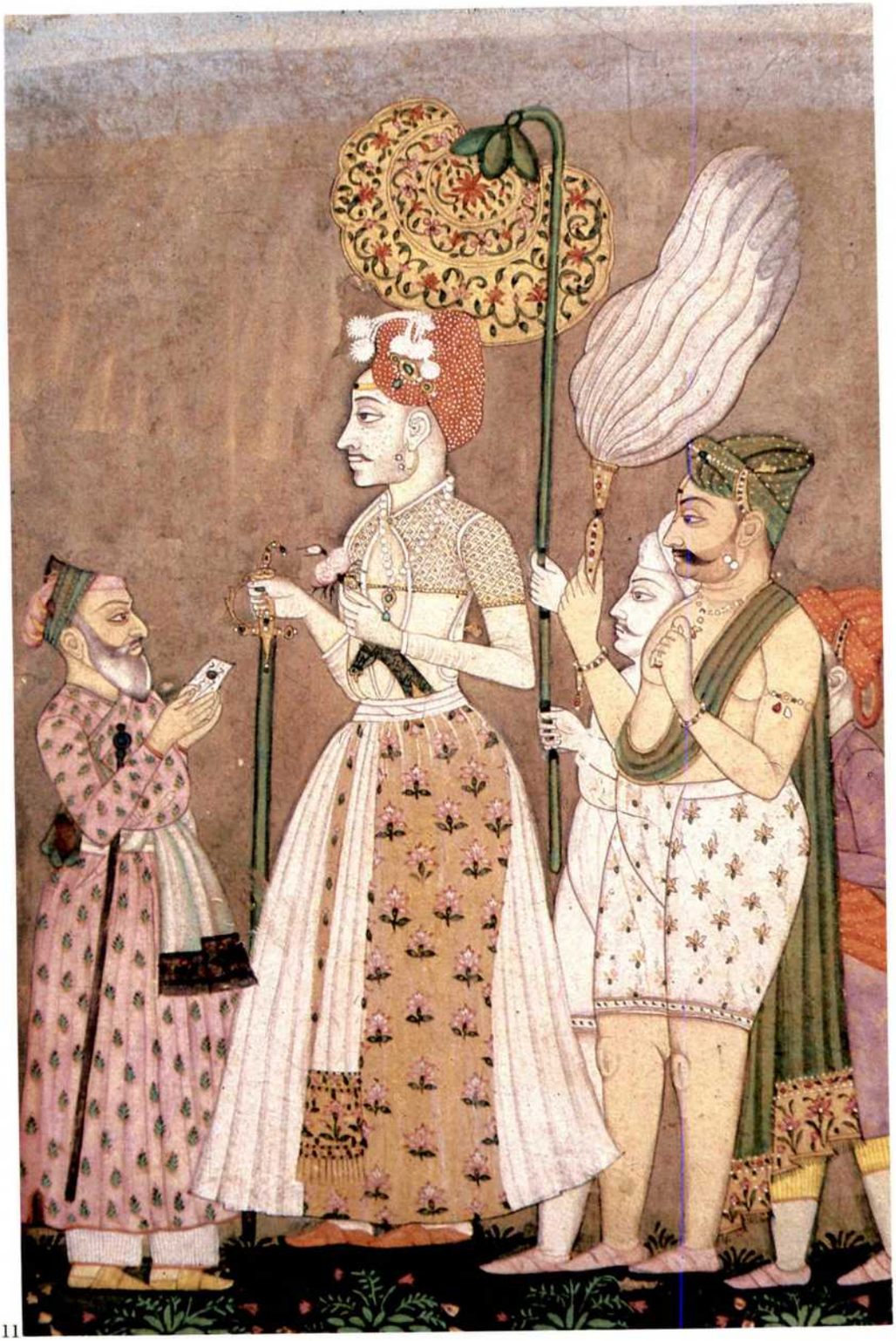

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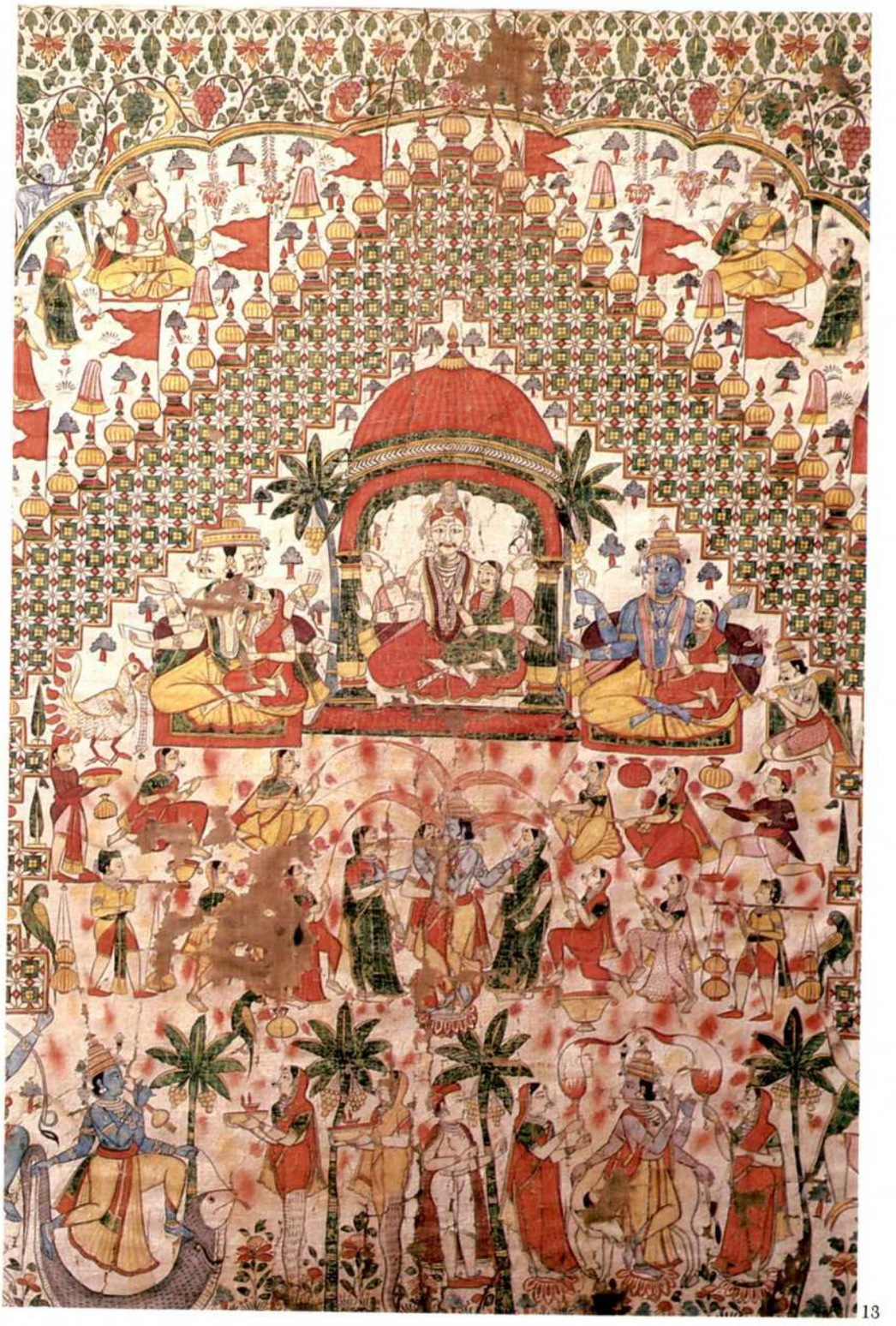

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तिकीं॥ हृदयाकाशपालखीं॥ पर्यंदेशीनिजें॥५॥ प्रत्य
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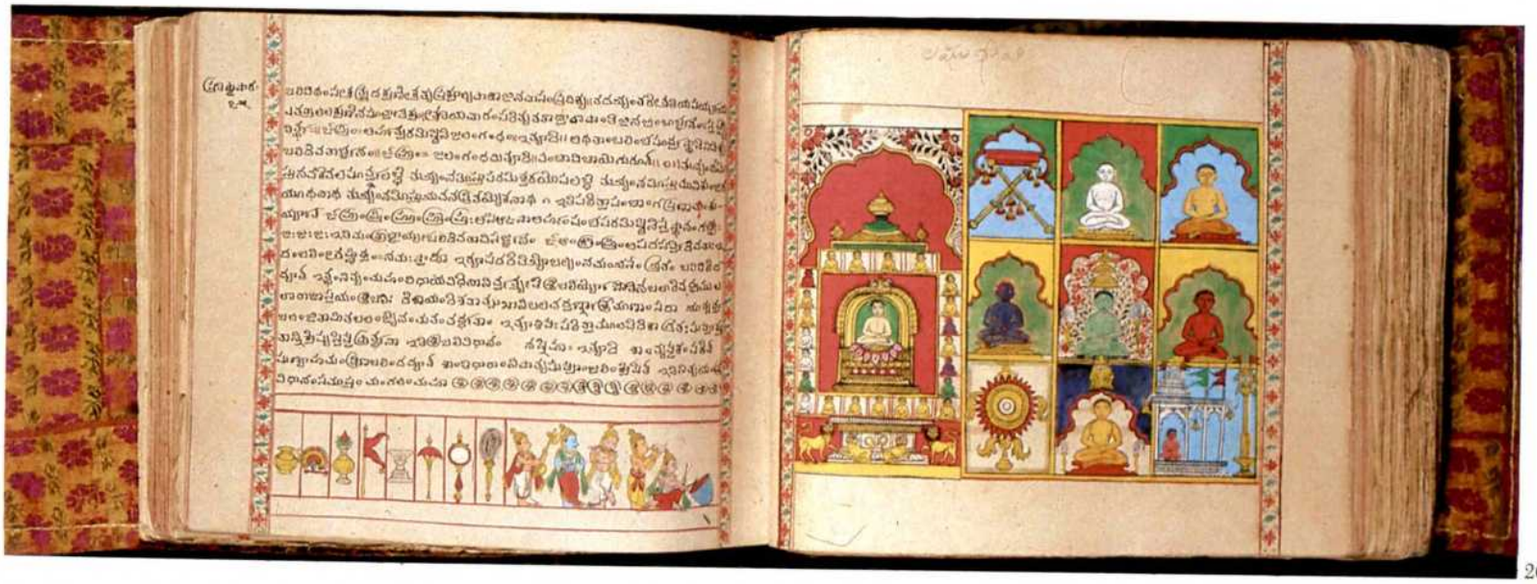

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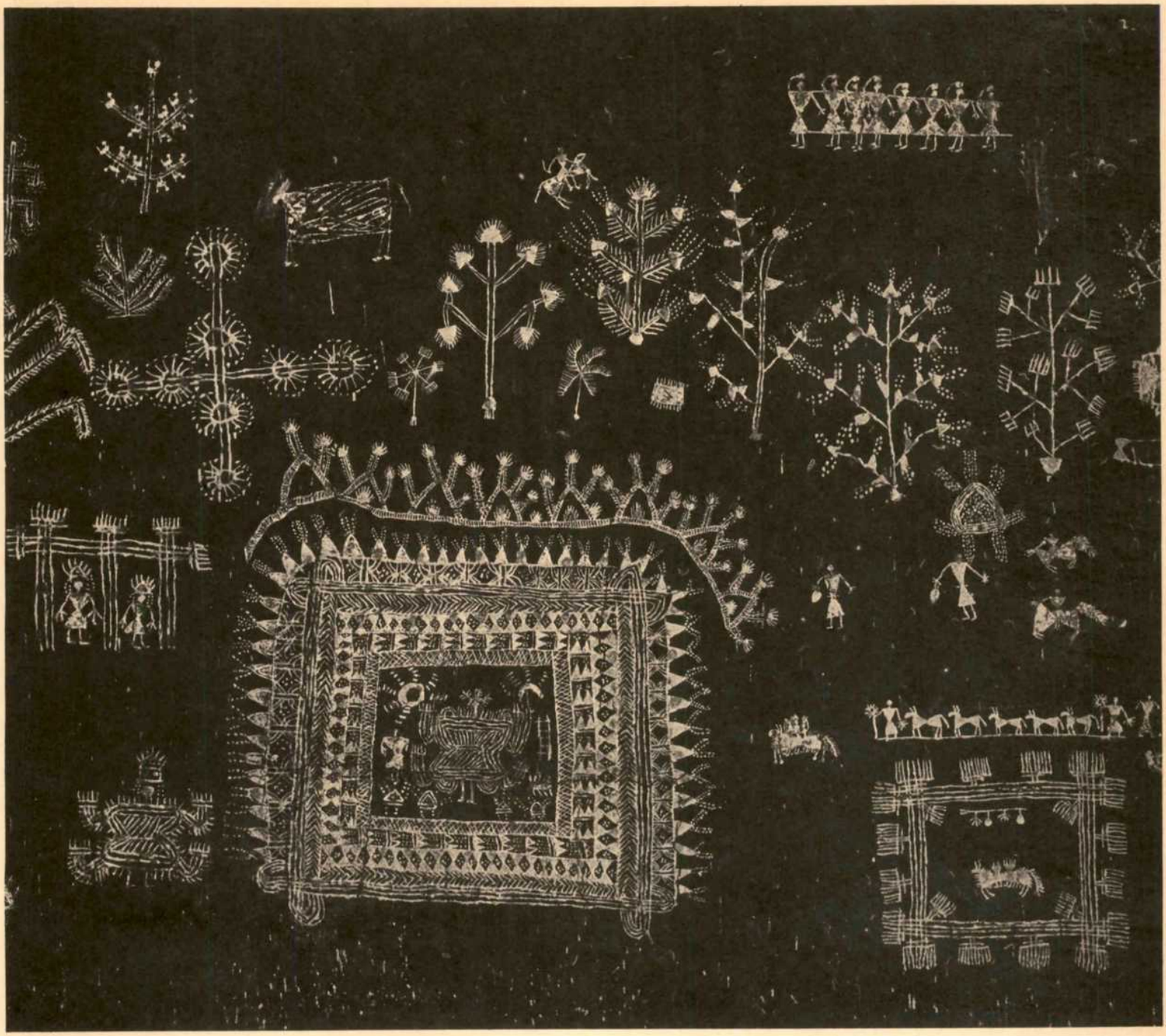

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for landcape—especially the trees. Such a style, courtly in its vision and refined in its workmanship, could only have originated in the metropolitan nucleus of Aurangabad. Although the scroll may not have been actually painted in Aurangabad, its style bears the hallmark of an artist trained at that centre. This Jain document appears to have been painted at Karanja—an ancient and important centre of the Jains, not far from Nagpur *c.* 1680-1700.

The Jain community at Karanja consists mostly of immigrants from Rajasthan—particularly from the region of Bundi and Kotah. Because of their affiliations with their homeland, they tended to favour the Rajasthani styles for illustrating their religious texts. Among such documents is a manuscript of the *Chandana-Maliyagiri-Katha* which mentions in its colophon that it was executed in 1733 at Karanja (Fig. 10). The miniatures—painted in bright yellows, chocolate brown and maroon—conform to the style associated with the Sirohi School. But, on closer scrutiny, departures become evident in the rendering of the architecture and the landscape—particularly the trees. Already the Sirohi idiom was being modulated to suit a new aesthetic in the Deccan.

On the basis of the style of this manuscript, a small group of Jain manuscripts can be attributed to Karanja (Figs. 7, 8). Painted sometime *c.* 1750, they exhibit idioms which extended from the predominantly Rajasthani to a local expression. The latter possesses a naive charm and a fresh approach in its manner of composition. Although this group differs stylistically from the documents painted in the Rajasthani style, both share certain motifs such as the formula for the walled city, the rendering of trees and rocks, as well as the style of architecture. These common features reiterate the surmise that they all belong to the same centre. Some of them are written in Marathi and in others the provenance becomes apparent from the Maharashtrian costumes.

Much later, in the early decades of the nineteenth century, an illustrated *Bhagavata Purana,* now dispersed among different collections, appears to have been painted for the Bhonsales—the Maratha rulers of Nagpur (Fig. 6). This large manuscript, containing numerous folios with ornamental border designs was probably painted during the peaceful and prosperous reign of Raghuji II (1757-1816). The text is in Marathi and often decoratively written with letters in gold alternating with those in ink. The miniatures are usually rendered in the form of panels on the folio. The style of painting, like that of the earlier documents from this area, relies heavily on Mughal and Rajasthani elements from the north. It also includes Deccani and southern influences. All these have been combined into a cohesive expression. The southern touch is particularly noticeable in the male head-gear. The Mughal and Rajasthani influence, though on the wane, is discernible in the treatment of the human figures and in the choice of colours. The style is accomplished and rich in detail; the extensive use of gold, the scale, as well as the careful craftsmanship confirm that it was made for a powerful ruling family.

Poona and Kolhapur

Chhatrapati Shahu of Satara, the grandson of Shivaji, ascended the Maratha throne in 1708. He delegated the affairs of State to his extremely efficient and shrewd Prime Minister, Peshwa Balaji Vishwanath. Being relieved of cumbersome administrative responsibilities, Shahu appears to have indulged in such activities as patronising the arts. Portraits of Shahu painted in a competent hand depict him as a white-haired ascetic king. In one, he rides a horse accompanied by dogs and attendants, one of whom holds a falcon. The painting inherits its compositional formula from Rajasthani portraits of equestrian noblemen and rulers. The influence of Rajput painting is discernible in several other portraits—some of which are superb studies (Fig. 11). They feature the Peshwas or Maratha noblemen seated on *masnads* (rulers' seats) on the floor, riding horses or conferring with courtiers.

These portraits painted for the Maratha nobility are apparently not the products of a cohesive stylistic idiom for they are curiously unrelated to one another. Possibly the Maratha rulers and noblemen did not maintain ateliers but commissioned talented artists to execute the miniatures as and when they wished. If this was the case, they either invited artists to complete such a commission or entrusted it to itinerant artists. Also, it was not unusual in India for talented artists and artisans to present a superlative work to the ruler who would then reward their ability magnanimously. This practice can perhaps explain the heterogeneous styles visible in royal collections. Although the portraits reflect a varied style of painting, the costumes employed confirm that they belong to Maharashtra. They may actually have been painted in Poona though they do not wholly conform to the style at that centre.

There developed at Poona, under the patronage of the Peshwas, a definitive idiom of painting which spread over a wide area including Satara, Wai and Nasik. This style expresses itself in two variants: one invokes a nostalgia for the Mughal and Rajasthani ethos, while the other has the exuberance and vitality of a local idiom. The first variant is encountered in miniatures featuring mythological texts such as the *Bhagavata,* poetic subjects such as the *Ragamala* or the series on the various *talas* (rhythms). The execution is competent

but the works exhibit a certain stiffness in the rendering of the figures.

The style of the second variant lacks the refinement and delicacy of line apparent in the first group. Nevertheless, it has a directness and immediacy that is very appealing. This version was generally used for the illustration of religious manuscripts (Figs. 15, 16), wooden book-covers (Fig. 14), horoscopes and ritual paintings on paper as well as cloth (Fig. 13).

The ritual *patas* frequently veer towards folk expression with their coarse line accompanied by vivid colours and bold designs. Among the religious manuscripts, several examples manifest an interesting characteristic: only the first folio of each canto is illustrated; none of the other folios have miniatures. Sometimes, the illustration occurs at the end of the canto instead of the beginning. In such instances the illustration is usually in the form of a decorative panel. Certain manuscripts reveal a rather quaint and unusual practice of giving decorative treatment to an occasional letter in the text. A striking feature of eighteenth century manuscripts from different centres in Maharashtra—Karanja as well as Poona—is that many of them are painted against a plain ground: no colour is applied to it. The effect is quite dramatic as the bold colouring contrasts sharply with the pale tint of the unpainted paper.

During the eighteenth century, many Maratha *wadas* (mansions and palaces) were decorated with wall-paintings (Fig. 12). Like the miniatures and illustrated manuscripts from the region they chose as their subjects iconographic representations of divinities, mythological themes and secular studies. Again, like miniature painting, mural painting displays two styles: one refined and sophisticated, the other folkish with figures boldly painted on uncoloured ground. Thus both expressions of mural painting are comparable to their counterparts in miniature painting. These parallels would suggest that the artists who executed the miniatures were also responsible for the murals.

Kolhapur, the other capital of the Maratha kingdom, may have encouraged painting though not many miniatures have yet been associated with it. In the nineteenth century, this art-form received impetus under the enlightened policies of the Wodeyar kings of Mysore. For Kolhapur, which is on the border of Karnataka, cultural interaction with that southern province was inevitable. A miniature of the Devi with attendants (Fig. 17) can certainly be attributed to the late eighteenth century at Kolhapur because of the pronounced influence of painting from Karnataka.

The protracted contact with Karnataka is mirrored in two profusely illustrated manuscripts in the collection of *Bhattaraka* Shri Lakshmisen of the Digambara Jain *matha* in Kolhapur (Figs. 20, 21). Written in Kannada, both these Digambara Jain texts decribe the various rituals and delineate the correct method of conducting them. Of the two manuscripts, one is older than the other and appears to have been executed *c.* 1825. Its text, framed on either side with ornamental borders, is occasionally supplemented by illustrations of different types of fire altars, objects connected with the performance of rituals as well as diagrams and *mandalas* associated with various ceremonies and rites, including the consecration of the Tirthankara images. The miniatures seem to represent the concerted effort of several artists whose skills had not reached the same level of accomplishment. Yet, despite the variations, there can be little doubt that the artists belonged to the same guild or family. The other manuscript, written and painted sometime around the beginning of this century, is in a much better state of preservation. It is conceived along the same lines as the earlier document but its palette is more garish. In both manuscripts, the costumes of the male and female figures are Maharashtrian. Like many other paintings from Maharashtra, these do not employ a painted ground. The miniatures have verve and their uncomplicated compositions and simplified colour-schemes have the appeal of folk art. In fact, the style exhibits a great deal of similarity to the art of the *chitrakathi* painters from the village of Pinguli in neighbouring Savantwadi.

Solapur

Except for the miniatures that decorate the shrine in the Shubharaya *matha* there are no paintings that can be definitely attributed to Solapur. These paintings are in the form of panels that served as an ornamental facade to the opening of the niche where the divinity was kept (Fig. 22). This function dictated the shape of the panels, some of which were cut angularly to fit the corners. Such niche ornamentations were common in Maharashtra and often comprised a wooden framework with decorative panels of mirror or glass. Occasionally these panels had motifs painted on them and their total effect, in reflected light, was enchanting.

In the Shubharaya *matha* at Solapur, these panels are not made of glass but of paper, and painted with charming scenes from the Krishna legend. Apparently, every few years, new panels were prepared and these were pasted on the earlier ones. In some panels the paper has peeled off, revealing the earlier miniature beneath it. The various layers differ from one another in their pictorial qualities. But the discrepancy is not large enough to represent a difference in style. Rather, it suggests the various stages in the evolution of the same style. Except for one of its stylistic phases, the idiom does not deviate from the general

preference for unpainted ground. Shubharaya Maharaj, who hailed from Andhra, had served at the court of Tipu Sultan of Mysore. But the yearning for spiritual peace brought him to Solapur, where he established a religious institution. It is doubtful if any of the surviving paintings date from the period of Shubharaya. Most of them seem to belong to the past hundred years. They reveal, in addition to the influence of Karnataka, that of Andhra. This may be due to Solapur's proximity to Andhradesha.

Pinguli

A large number of paintings from Maharashtra are contained in the illustrated *pothis* (manuscripts) of the *chitrakathis* (picture-showmen) whose hereditary profession is to travel from place to place exhibiting pictures and narrating stories related to them. This practice dates back to ancient times, centuries before the Christian Era and exists to this day in various provinces of India. In Maharashtra, it is carried on by the Thakar families now settled in the village of Pinguli in Savantwadi.

Originally, this community lived in the upper regions of the Sahyadri Range, but, towards the middle of the eighteenth century, numerous members gravitated towards Savantwadi, attracted by the generous patronage of Prince Jayaram Savant (1738-1752). Over the decades, they have abandoned their nomadic ways and settled down in Pinguli.

The *chitrakathis* employed either pictures or puppets (wooden and leather shadow puppets) to recount the exploits of heroes and men. These days there are less and less opportunities for the *chitrakathis* to practice their profession and consequently it is gradually fading away. Most of the *chitrakathi* families, however, are still in possession of the *pothis* with which they told stories. These manuscripts are made up of folios which consist of large rectangular sheets glued back to back. Both sides of the folios are illustrated. Each manuscript deals with only one specific legend. It is customary for a family of *chitrakathis* to have in his house a complete set of such manuscripts which depict the legends of Rama, Sita and Ravana, the Pandava brothers, Arjuna's sons and Raja Harischandra. Customarily, the *chitrakathis* executed the paintings themselves.

None of the existing *pothis* of the *chitrakathis* are earlier than the nineteenth century. Some appear to have been made in the beginning of the twentieth century, and employ British water-marked paper. Many of the compositions are imaginatively rendered; they exhibit dramatic content, vivid colouring, fantastic shapes and, above all, an innate sense of design. These paintings adhere to the conventions of the Indian miniature tradition, following the method of continuous narration. Also, the paintings show little concern for spatial depth. The broad clear forms and uncluttered compositions are eminently suitable for the purpose for which they were created. The characteristic of unpainted ground prevails here as in other paintings from Maharashtra. Within this broad stylistic framework there are some noticeable variations. Among these there is one group which is executed in a linear style (Fig. 19); its incisive line gives definition to bold angular forms and geometric shapes. The compositions convey energy and movement. These figures recall the shadow-puppets from Andhra and Karnataka. At the other end of the spectrum is a group of *pothis* that employs a more poised style with mellow colours and controlled movement (Fig. 18). This expression is consistent with the prevailing idioms in Maharashtra.

Ganjad

Not far from Bombay is Ganjad, the home of the aboriginal Warli tribe. The Warlis live in hamlets of thatched mud-huts which are constructed around a central cell. During a Warli wedding, the women get together to invoke the corn-goddess, Palghat (or Kansari), by painting her representation on the inner cell wall. This goddess, who symbolises creative energy, is first invoked and then enshrined with her iconographic symbols in a *mandala.* Thereafter, near the *mandala* are painted other divinities, auspicious objects, the wedding pavilion with the bride and groom in it, and various decorative motifs (Fig. 23). This sacred pictograph is executed in rice-paste with a straw.

In recent years this traditional art has received a wider connotation, and, contrary to tradition, it is practised by some men of the community as an art-form. The most talented among them is Jivya Soma who incorporates the life and the world of the Warlis in his paintings (Figs. 24, 25). They feature in intensely lyrical terms a spiderweb between two trees or the awesome exorcism rites practised in the dark cavern of a mountain inhabited by coiled snakes and crouching tigers. These paintings are delightful visions of a lifestyle which will soon be overtaken by the march of modernisation. Already they exhibit contemporary symbols: the tractor and the train. These have been combined with the more traditional subjects such as luxuriant vegetation, wild animals and joyous harvest dances.

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Contemporary Art

Baburao Sadwelkar

A critical study of painting and sculpture in Maharashtra reveals that there is no direct link between the traditional arts that existed until the end of the eighteenth century and the arts that emerged after the British rule in the early nineteenth century. Local artists, until then executed wall-paintings, miniatures, manuscripts, *pata*-painting and lacquer-work. Traces of these traditional arts are evident in many towns and villages of Maharashtra such as Pune, Satara, Wai, Chandwad, Nipani, Kolhapur, Savantwadi, Pinguli and Mahuli. The situation began to change at the turn of the eighteenth century when the English introduced European concepts in art and crafts to the Maratha rulers and their noblemen.

British Residency in Pune

Sir Charles Mallet, British Resident at the Court of Sawai Madhavrao Peshwa, initiated in 1790, the establishment of an institution in Pune to teach the European Style of painting to Indians. Mallet, who took great interest in the social and cultural life of the local people, encouraged his colleague, artist James Wales, to start an Art School. A student from this School named Gangaram Tambat, who later acquired fame, painted pictures of the Ellora caves in 1794. Thomas Danniel, another English artist, travelled through India from 1786 to 1793 and made innumerable drawings and sketches. He influenced several local artists. Although painters working in Maharashtra during the eighteenth century are not known, their works have survived and reveal a mixed style influenced by English painters. This is evident particularly in portraits of noblemen and Peshwa rulers painted in tempera on paper. These painters also executed murals and glass paintings. The influence of the schools of Rajasthan, Karnataka and Andhra is also visible in their work. In the middle of the eighteenth century lived an artist named Shivram. His sons Sadashiv, Manku, Tanaji, Ragho and Anuprao were also painters. Another painter, Narsappa Vijapurkar, of the early nineteenth century, was known to be an expert at reproducing paintings. These artists developed their style and technique through observation and intuitive aesthetic judgement.

The Bombay Art School

By the beginning of the nineteenth century British rule was widely established with Calcutta as its capital. The British introduced several new schemes in the fields of education, law, medicine, communication and archaeology.

Around 1845, the idea of starting workshops and production centres for craftsmen (and not a school of Fine Arts) was slowly taking shape in the mind of a weaver's son, Jamsetji Jeejeebhoy. He was offered membership to a committee for selecting objects for an exhibition to be held in London in 1851. "At the Great Exhibition of 1851," writes Ramsay, "the natives of India surprised all Europe and America with the richness of their imagination, the justness of their appreciation and association of colours and the unapproachable delicacy of many of their works. They seem only to want the guidance of artistic education to be able to place themselves amongst the foremost in the walks of tasteful industry."

Sir Jamsetji offered a sum of Rs. 100,000 towards establishing an Art School where drawing, painting, diamond-cutting and wood-engraving would be taught to boys and girls of all communities. The J. J. School of Art was launched on March 2, 1857 and came to be housed in its present building on April 1, 1878.

Traditional Indian painters had keen observation of nature and intuitive knowledge of pictorial organisation. With a deep sense of contemplation and innate logic they were capable

of reproducing any object with precision. They never even dreamt of recording the momentary effect caused by light and shade on objects. Tonal values did not occur to them, much less the concepts of perspective and chiaroscuro. When Indian painters were introduced to the illusionistic realism produced by artists from Europe they attempted to reproduce European techniques. Young Raja Ravi Varma of the royal house of Travancore, inspired by the work of Theodore Jenson, successfully mastered the technique of European oil painting and employed it to depict Indian subjects—particularly those from mythology.

In the J. J. School of Art training in drawing, painting and design was launched along the system followed by art schools in England. Drawing of Greek and Roman antiques in light and shade was introduced and human models were engaged for the study of portraiture. Lessons of rendering tonal values in monochrome and in colour were accepted and mastered by the students. The skill and perception of these artists is evident in their work. The theory of linear and aerial perspective was altogether new to the students. Before long the students began to feel that their traditional way of painting lacked any theoretical or scientific base. The British, along with running art schools, also undertook several archival projects. One of them was of copying the Ajanta frescoes and the work was assigned to the J. J. School of Art.

John Griffiths joined the J. J. School in 1865 as a decorative painter and became the Principal in 1880. Griffiths observed that one of "the most curious and interesting of my experiences was the initiation of Hindu, Parsi and Goanese students in the mysteries of an art still congenial to the oriental temperament and hand—I am persuaded that no European, no matter how skillful, could have so completely caught the spirit of the originals." However, none of the artists of that period were drawn to the aesthetics of Ajanta, but aspired to master the Western technique of illusionistic realism.

In order to encourage and patronise the traditional arts and crafts in India the Indian Government organised an exhibition in Delhi in 1902-1903. "The exhibits were collected with the aim of excluding all trace of the modern foreign influences which debased the ancient indigenous arts of India." This exhibition put the Bombay School of Art on the map. Interestingly, it included G. K. Mhatre's sculpture "To the Temple" depicting a graceful Maharashtrian girl clothed in a soft clinging *sari*, incense in hand, going to the temple. The figure is beautifully conceived and modelled.

In the sphere of painting, however, the Bombay School of Art did not figure anywhere on the list of prizes.

Bombay Art Society

As the number of artists grew, the need for an appropriate forum for exhibition became apparent. Thus the Bombay Art Society was established in 1888. The Society organised exhibitions year after year and became one of the most prestigious art societies in the country. The inauguration of an exhibition was a spectacular social event. The major twentieth century artists were brought in the limelight by this institution and the Society's gold medal award was considered to be the highest honour for the artist.

New Mediums and New Subject Matter

The British initiated the use of new mediums such as oil paints and water-colours. Although water-colours had been mixed with glue and employed in tempera, the technique of using water-colours as a transparent wash was not common among Indian painters. Oil painting had never been practiced in India previously. New subject matter was also introduced. Miniature portraits on paper and on ivory had been produced in India, but the painting of life-size portraits was an entirely new concept. Still-life, landscape and genre painting also became prevalent under the influence of the British. Artists who had studied in the Bombay School were considered to be proficient both in portraiture and genre painting. A large number of genre paintings were executed by artists in Maharashtra during the first three decades of the twentieth century. Pestonji Bomanji, Dhurandhar, Trindade, Muller, Sardesai, Taskar and Panwalkar, were among the few who excelled in this art form.

Cecil Burns, the Principal of the School of Art in Bombay (1896-1918) was a fine landscape painter. As a result his students became interested in the medium and some of them showed extraordinary merit. The artist S. L. Haldankar could hardly be surpassed in portraiture in water-colours. He evolved his own technique using subtle hues to achieve lyrical effects. His style was inimitable and difficult to master; only his own son Gajanan came close to it.

Landscape Painting

The 1920s and 1930s represent the high point of water-colour painting. The art was practised in many centres of Maharashtra. Artists of renown were Haldankar, Agaskar, Taskar, Pithawala, Parandekar, Mali and Muller from Bombay; Abalal Rahiman, Madhavrao Bagal, Wadangekar, Chandrakant Mandre, S. N. Kulkarni from Kolhapur; V. G. Kulkarni from Nasik; Dixit, Puran in Pune; Jamblikar in Sangli and Pednekar from Malvan. Artists like D. J. Joshi, Deolalikar and Bendre from Indore were also influenced by the Bombay School. Though relatively unknown, Abalal Rahiman of Kolhapur was much ahead of

1 Reflection, S. G. Jamblikar
27.5 x 37.5 cm, water-colour, 1935
Collection: Sir J. J. School of Art, Bombay

2 Drawing, Abalal Rahiman
27.5 x 37.5 cm, charcoal, 1886
Collection: Sir J. J. School of Art, Bombay

3 Coronation of Maharaja of Baroda, M. R. Achrekar
75 x 55 cm, water-colour
Collection: Artist

4 Hindu Girl, A. X. Trindade
55 x 75 cm, oil on canvas, 1929
Collection: Sir J. J. School of Art, Bombay

5 Landscape, Shivaji Tupe
water-colour
Collection: Artist

6 After Fishing, K. B. Chudekar
37.5 x 26.5 cm, water-colour, 1926
Collection: Prince of Wales Museum of Western India, Bombay

7 The Message, J. M. Ahivasi
62 x 77 cm, tempera
Collection: Prince of Wales Museum of Western India, Bombay

8 Triumph of Devotion, G. H. Nagarkar
98 x 64 cm, water-colour, 1927
Collection: Prince of Wales Museum of Western India, Bombay

9 A Portrait, G. S. Haldankar
50 x 75 cm, water-colour, 1945 (?)
Collection: Sir J. J. School of Art, Bombay

10 Bhaikhala Bridge, P. A. Dhond
37.5 x 27.5 cm, water-colour, 1958
Collection: Artist

11 Fantasy, R. G. Chimulkar
37 x 63 cm, water-colour, 1930 (?)
Collection: Prince of Wales Museum of Western India, Bombay

12 A museum in the Sir J. J. School of Art before the Prince of Wales Museum of Western India was built

13 The building of the Sir J. J. School of Art when it was first built in 1878

14 A painting class in the Sir J. J. School of Art

15 Reay Art Workshop: wrought iron atelier, Sir J. J. School of Art

16 Reay Art Workshop: wood-carving atelier, Sir J. J. School of Art

17 Reay Art Workshop: metal-work atelier, Sir J. J. School of Art

18 Bombay Room in India Art Exhibition, 1902-1903

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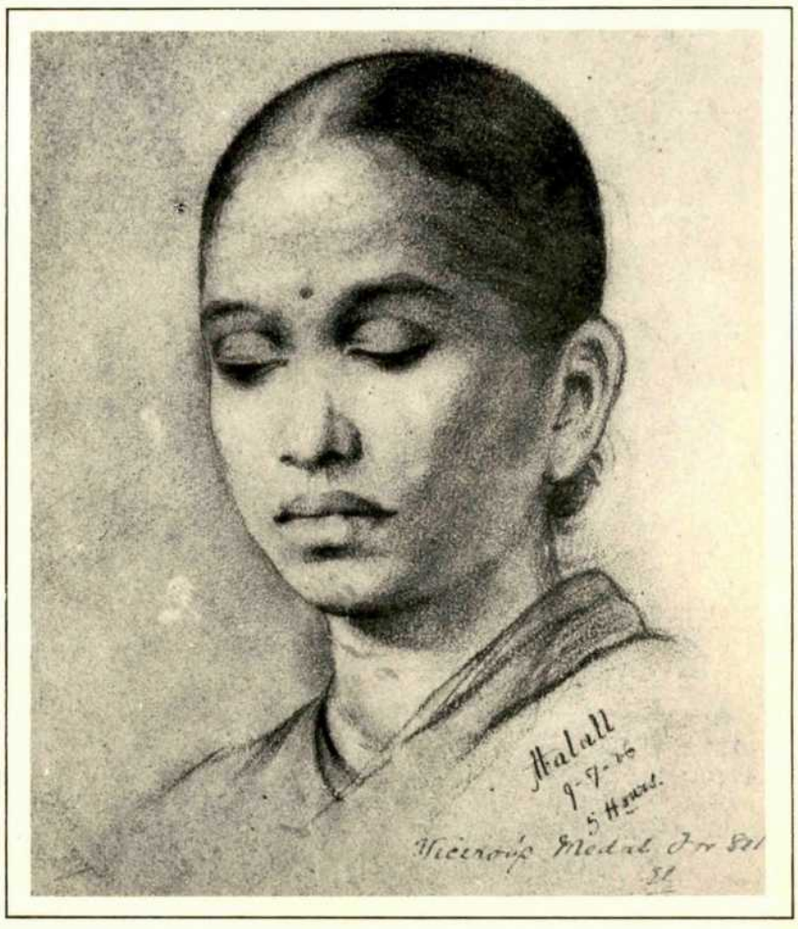

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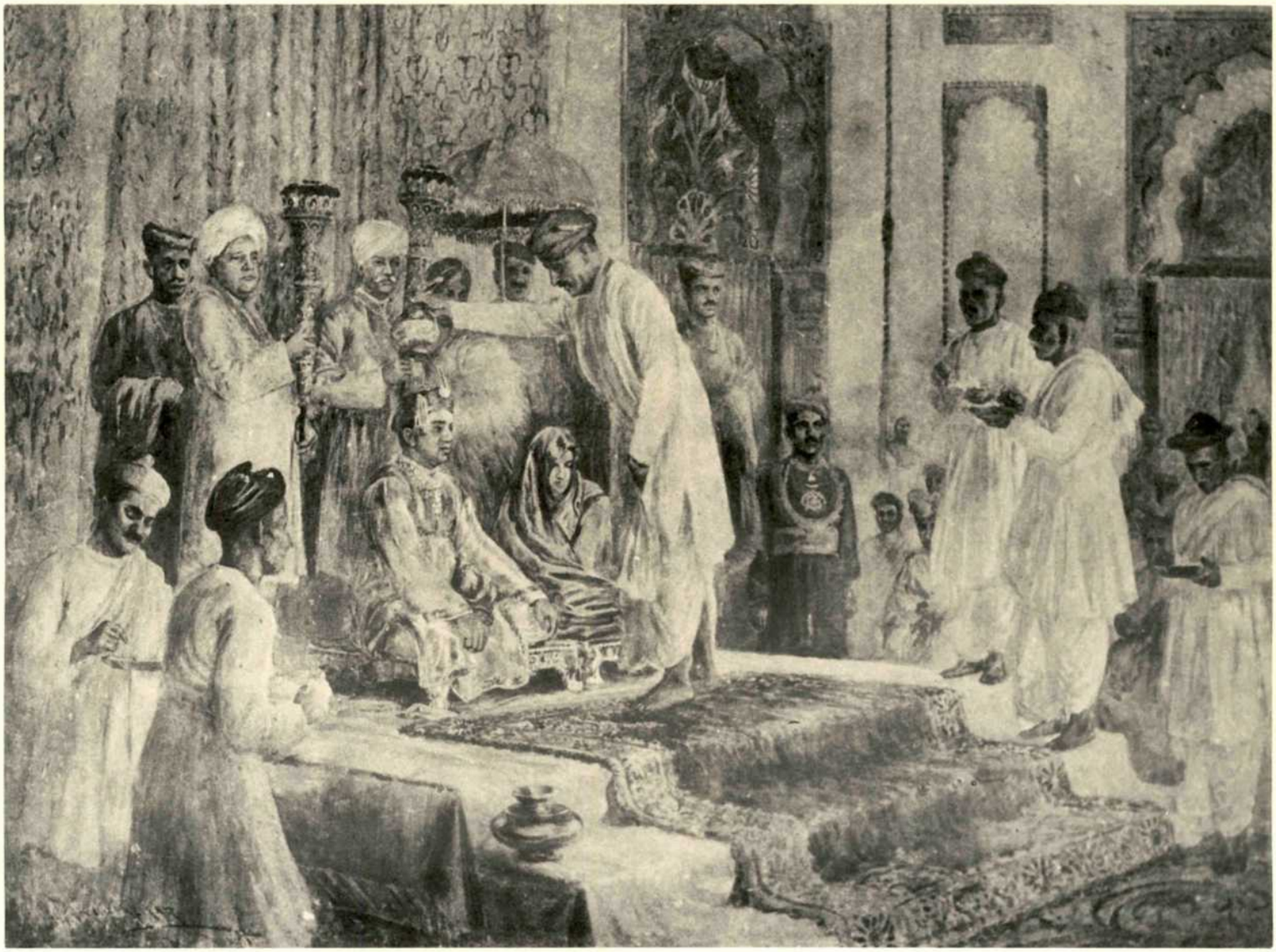

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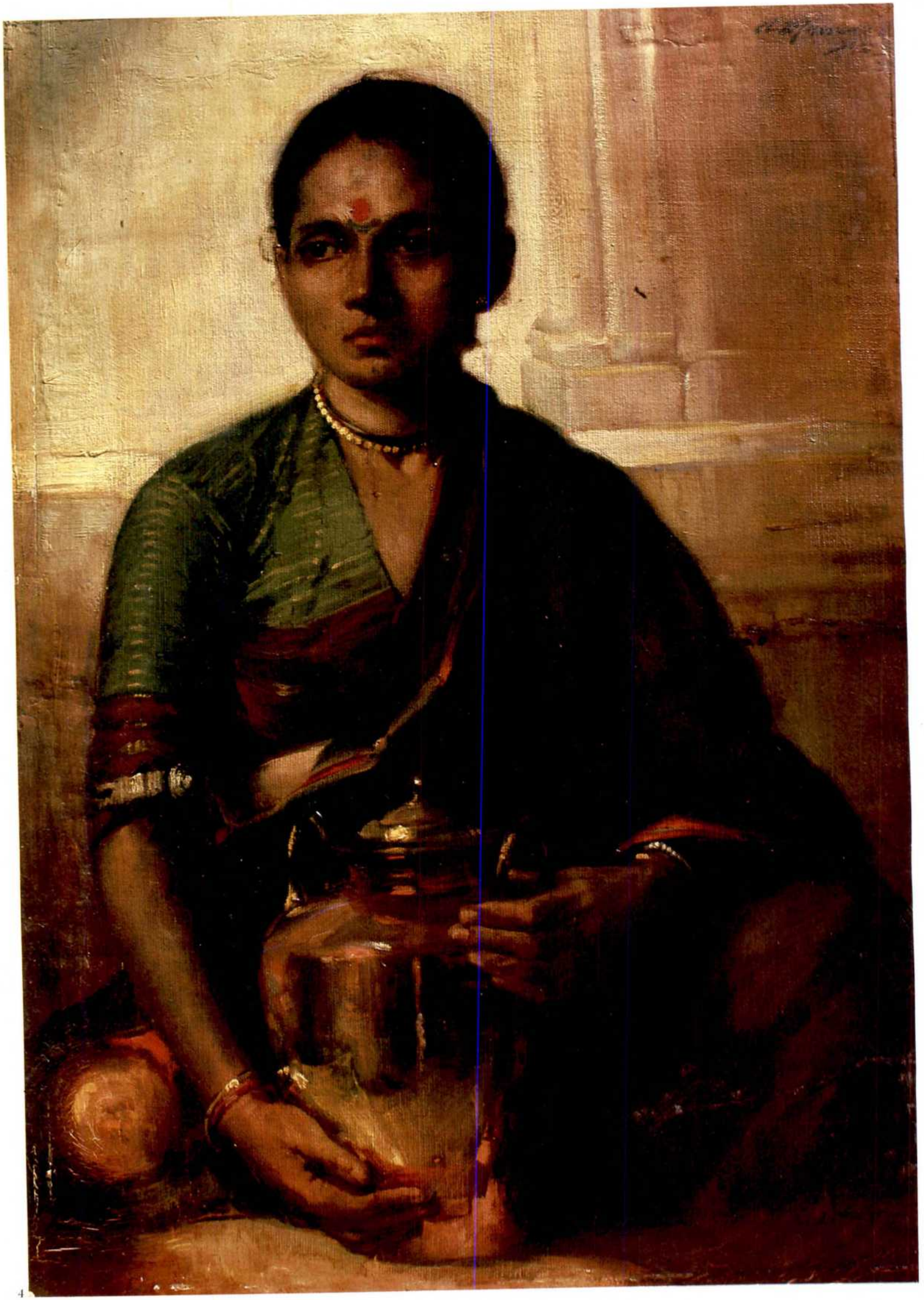

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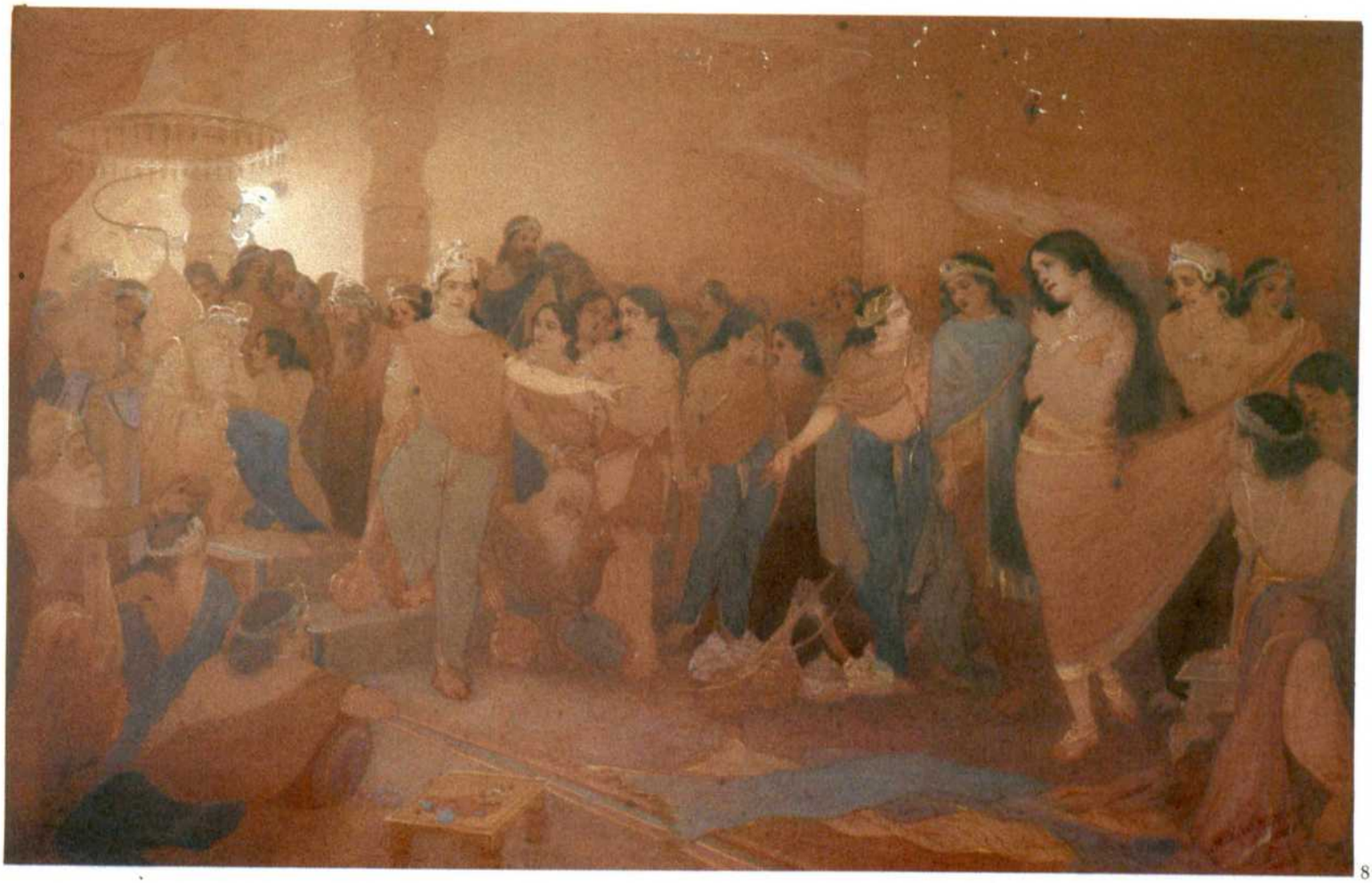

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his time, and by sheer intuitive knowledge and aesthetic judgement, he developed an innovative rendering technique which was similar to that of the nineteenth century English painter, John Constable, as well as the French painter, Alfred Sisley. Another style of painting consisted of applying several coats of transparent water-colours to obtain a mystic effect. Nagarkar and Chimulkar were masters of this technique. They painted large-paintings in this style, the visual effect of which was striking. Shukla, Fernandes and Bhonsale were also great masters but were not as effective as Nagarkar and Chimulkar. Ahivasi, another imaginative artist, attempted to portray the poetry that infused traditional Rajput painting in his work. He preferred to work in the traditional tempera technique rather than in water-colour.

Most of the painters of later years sought their inspiration from European masters and studied original works whenever the opportunity presented itself. Around 1930, an exhibition of original water-colour paintings of the members of the British Colonial Art Society, London, was held at the Prince of Wales Museum, Bombay. The works of Russian water-colourists were displayed in the lounge of a Russian passenger ship docked in Bombay. These paintings revealed the real magic of the water-colour medium. For the first time, Bombay artists were confronted with large water-colour paintings featuring landscapes, portraits, flowers, people and festivals. Indian artists proficient in their work picked up the salient points, whereas mediocre painters merely imitated the styles without much success.

Portrait Painting

The art of portraiture was another area in which the artists from Bombay and other cities in Maharashtra made an indelible impression. Interestingly, the Bombay School was not much affected by the Bengal Revivalist Movement inspite of Abanindranath Tagore's receiving an award for his Indian Style painting entitled "Last hours of Shah Jahan." In fact, despite the efforts of Principals Griffiths, Greenwood and Burns to encourage Indian styles of painting, illusionistic realism prevailed and continued for three decades of the twentieth century. Gladstone Solomon, Principal, Bombay School of Art succeeded in persuading his students to adopt the "Indian technique" but not for long; the art of portraiture in the European Style continued.

During the first quarter of the twentieth century several painters from the Bombay School started painting portraits of Indian Rajas and Maharajas. Most of them displayed their works in the Bombay Art Society's annual exhibition. These works were evaluated by future patrons. The outstanding portrait painters of this period were Pestonji Bomanji, Pithawala, Muller, Agaskar, Taskar, Lalkaka, Haldankar and Trindade.

Of this group of painters Trindade was the one with a distinctive classical approach. Hailing from Goa, he possessed a Mediterranean outlook on life. His Roman Catholic parentage also influenced his style. His work showed a perceptiveness which imparted depth to his portraiture. The purity of tones and freshness of light were reminiscent of the Spanish painters, Goya and Velazquez.

Trindade's counterpart in water-colour was Haldankar. A truly talented figure, he infused his portraits with a lyrical beauty that cannot be described. Another artist of this generation, Baburao Painter of Kolhapur, was a self-made artist endowed with great genius. Like Leonardo da Vinci he was multi-faceted and showed an aptitude for painting, sculpture, film production, photography, and mechanical engineering. He evolved his own style of

19 Cosmic Station II, Baburao Sadwelkar
100 x 100 cm, oil on canvas, 1973
Collection: Artist

20 Untitled, N. S. Bendre
100 x 90 cm, oil on canvas, 1982
Collection: Jehangir Nicolson Museum, National Centre for the Performing Arts, Bombay

21 A Portrait, Gopal Deuskar
oil on canvas

22 Maihari, G. M. Solegaonkar
61.5 x 62 cm, oil on canvas, 1935
Collection: Prince of Wales Museum of Western India, Bombay

23 A Mohomeddan Pilgrim, S. L. Haldankar
66 x 87 cm, oil on canvas, 1925
Collection: Prince of Wales Museum of Western India, Bombay

24 Horses, M. F. Husain
107 x 156 cm, oil on canvas
Private Collection

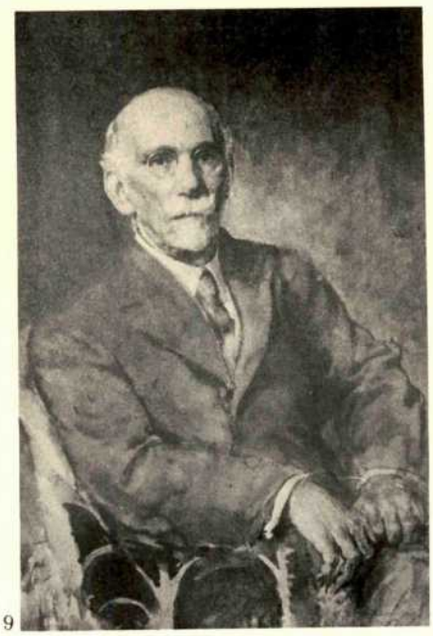
25 Flowers, K. H. Ara
51.25 x 70 cm, water-colour, 1953
Collection: Tata Institute of Fundamental Research, Bombay

26 Untitled, S. H. Raza
101 x 101 cm, oil on canvas
Collection: Saryu and Vinod Doshi, Bombay

27 Tragedy, K. K. Hebbar
75 x 75 cm, oil on canvas, 1985
Collection: Artist

28 Untitled, V. S. Gaitonde
43 x 38 cm, water-colour, 1952
Collection: Jehangir Nicolson Museum, National Centre for the Performing Arts, Bombay

29 Untitled, B. Prabha
oil on canvas
Collection: Artist



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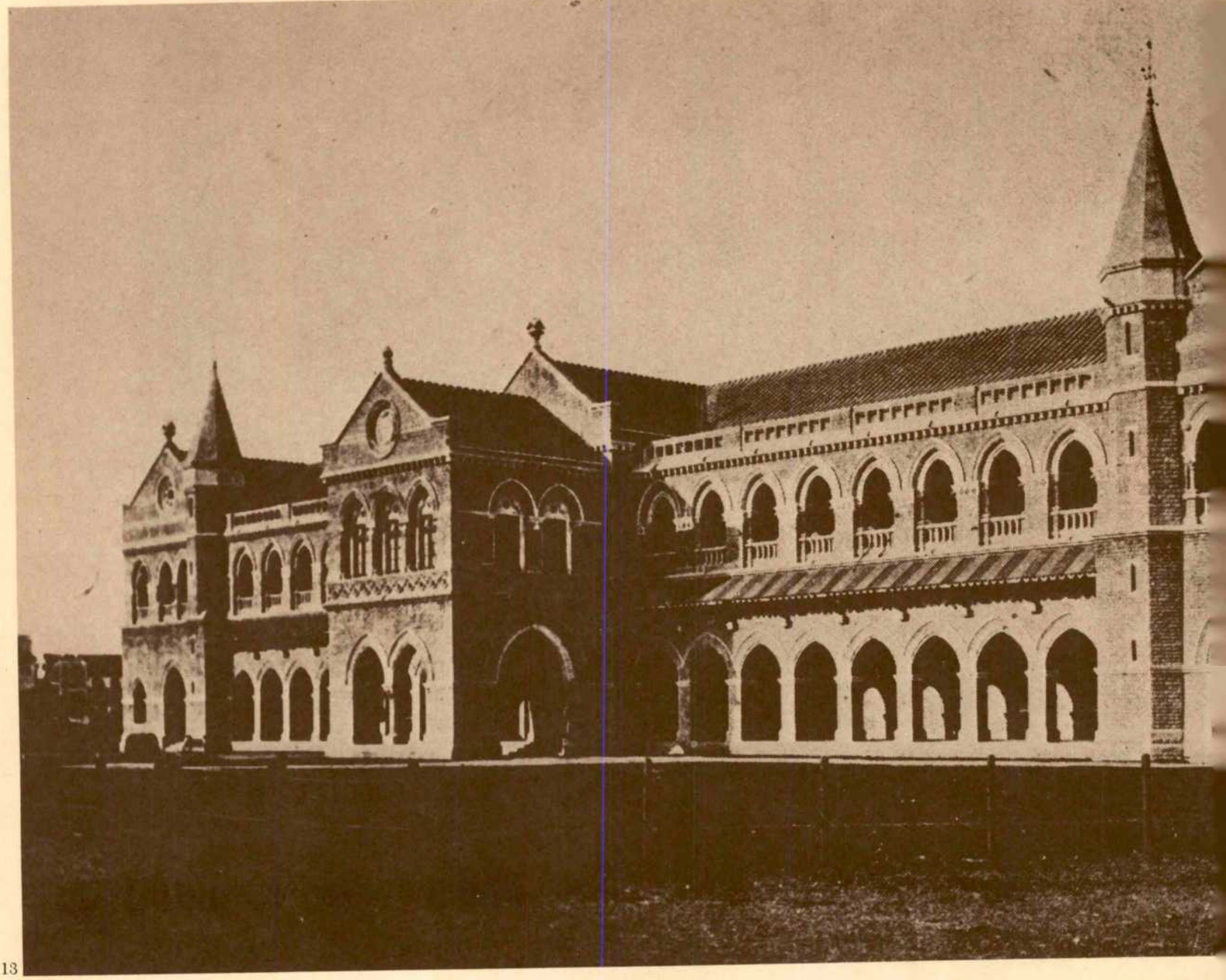

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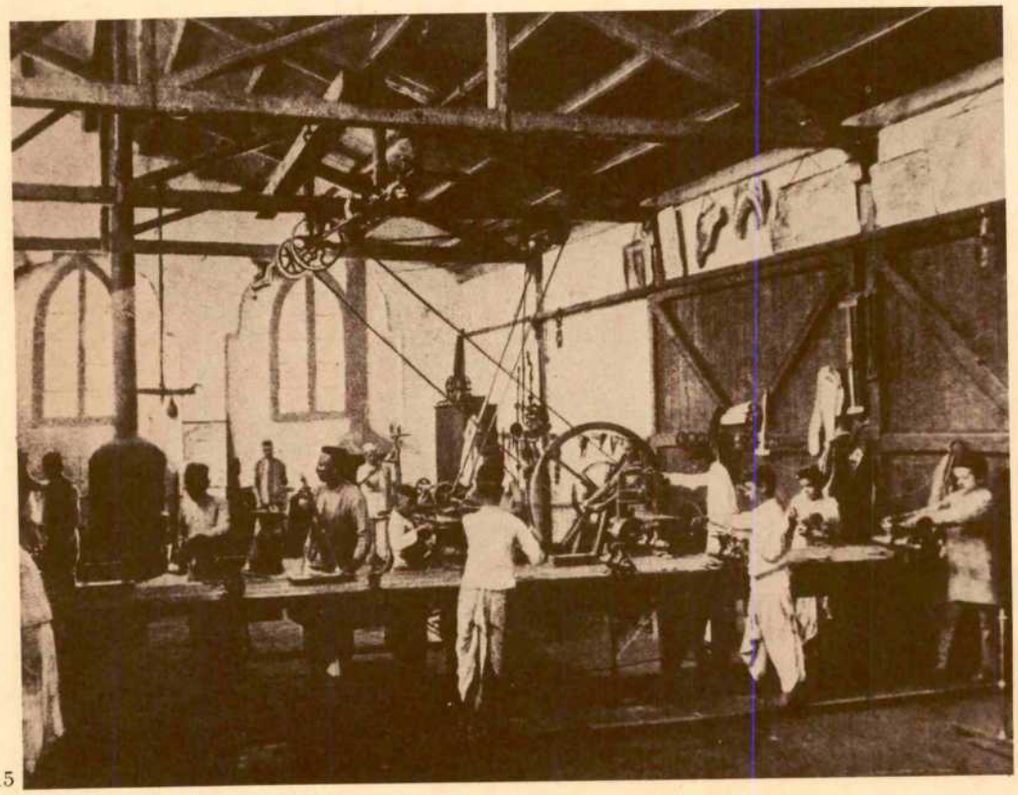

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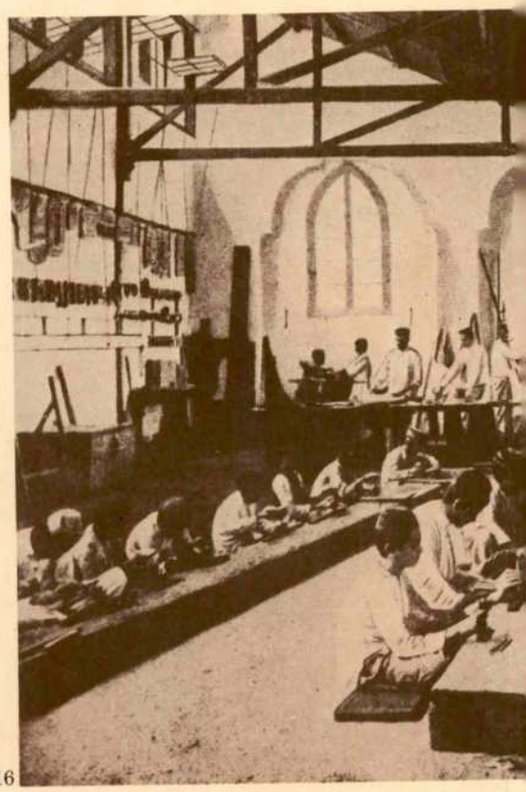

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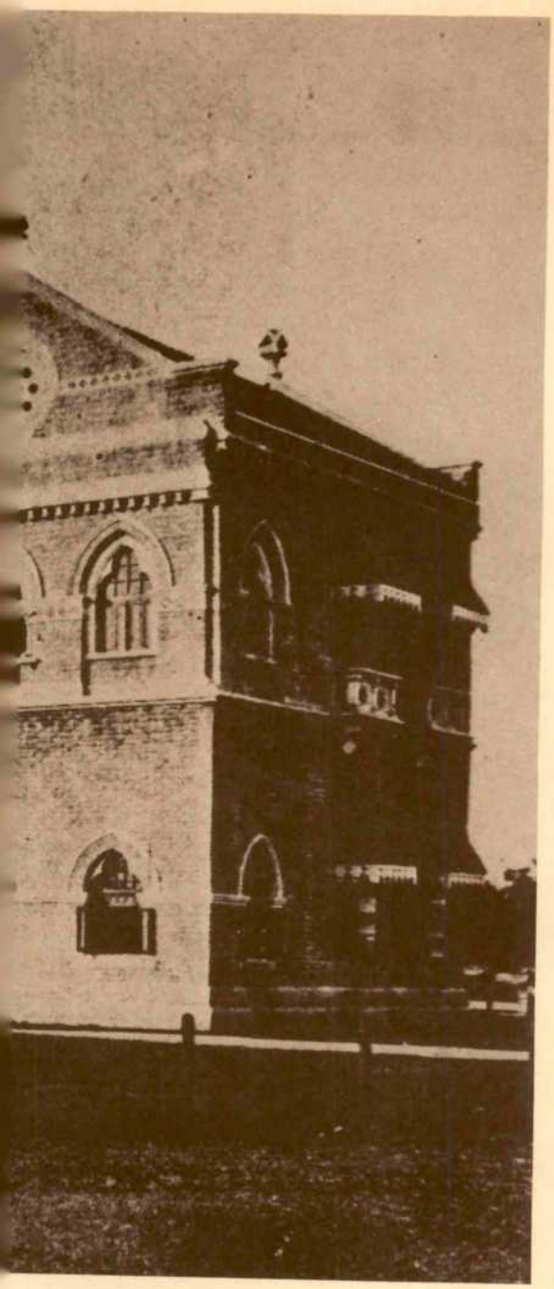

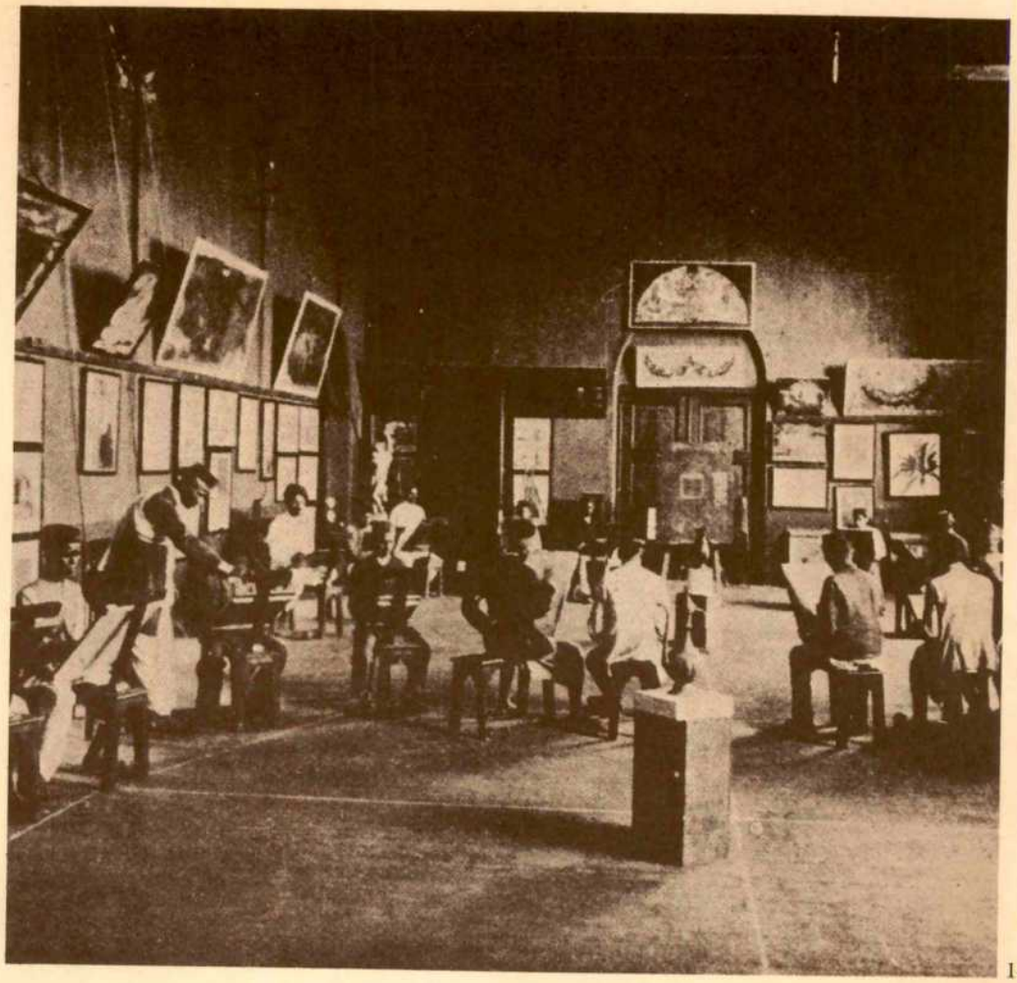

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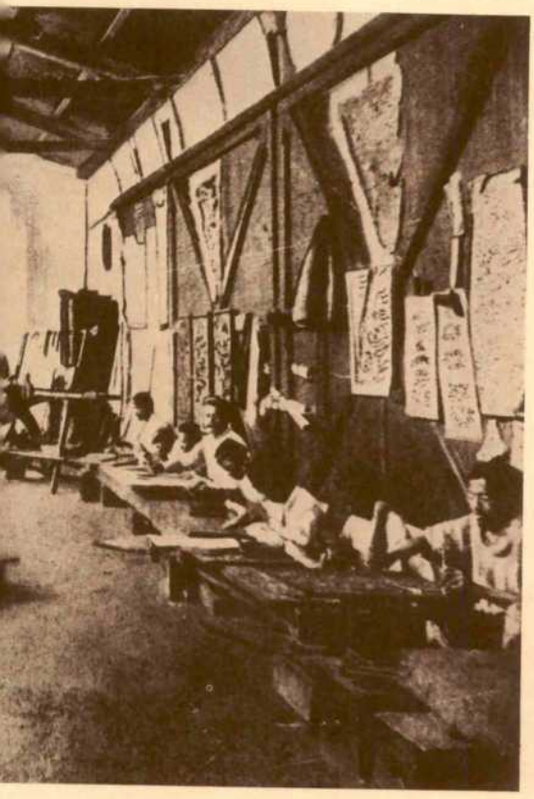

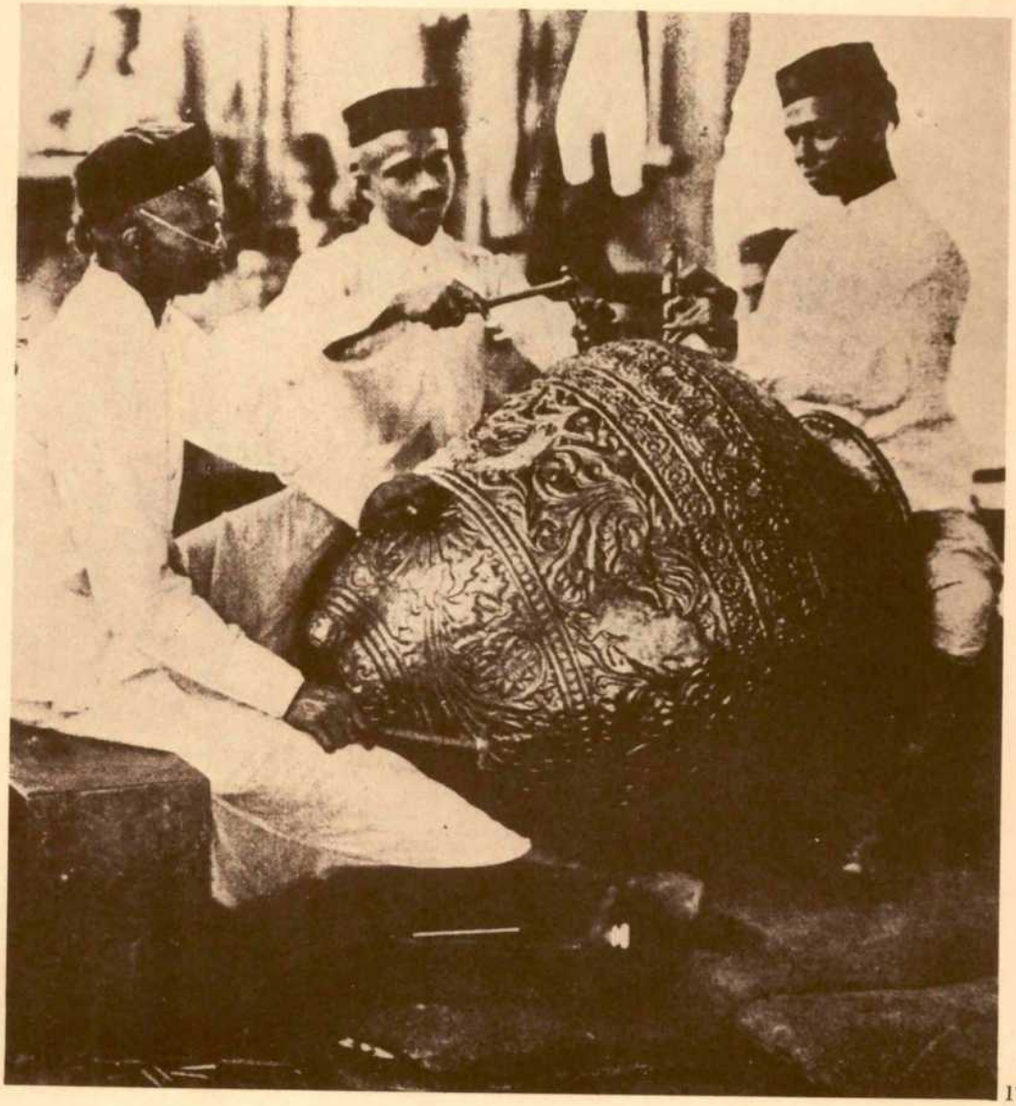

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30 Woman with Ankh, A. M. Davierwalla
Metal sculpture, 1965
Collection: Tata Institute of Fundamental Research, Bombay

31 Destitute, V. P. Karmarkar
45 cm (height), plaster of Paris
Collection: Artist

32 Rain Cloud, Pilloo Pochkhanawala
150 x 60 cm, mild steel and aluminium alloy, 1983-84
Collection: Mr. and Mrs. Kamlesh Jhaveri

33 Machine Mate, Prafulla Dahanukar
123 x 136 cm, wood and aluminium, 1982
Collection: Saryu and Vinod Doshi, Bombay

34 Figure, B. Vithal
gun metal, 1985
Collection: Artist

portraiture observing European paintings in the collections of the museums in Aundh, Bombay and Baroda. He preferred the romantic approach of the pre-Raphaelite painters of nineteenth century England.

The next group of portrait painters comprised Bhonsule, Mali, Bendre, Gurjar, Deuskar, Nageshkar, Adurkar, Achrekar, Chavda and S. M. Pandit. Only Bhonsule, Deuskar and Achrekar displayed some breadth of vision. Bhonsule's portrait of Gladstone Solomon still remains a landmark in the art of portraiture in India. Deuskar painted several portraits in the courts of the princely states. His work appears to be the most methodical and his paintings of the late Bal Gandharva in Bal Gandharva Theatre, Pune are particularly noteworthy. Achrekar, after returning from England in 1934 received a special commission to paint a life-size portrait of the Viceroy. His painting of the famous Round Table Conference was placed in the Assembly Hall at Delhi. Portrait painters who exhibited their work from 1950 to 1960 were Gajanan Haldankar, Madhav Satwalekar, S. B. Palsikar, Ravindra Mestry, Baburao Sadwelkar, G. N. Jadhav and Sambhaji Kadam. All of them received laurels for their portraits but only Madhav Satwalekar and Ravindra Mestry continued to practice portraiture professionally.

Despite the inherent difficulties of portrait-painting, today there are several young Maharashtrian artists who specialise in this form.

Revivalism

Gladstone Solomon, Principal of the Bombay School of Art, contributed significantly towards the development of contemporary art in Maharashtra. He was an enthusiastic artist, a good organiser, a fine critic and above all a lover of traditional Indian art. The movement for the revival of Indian art was first launched by E. B. Havell when he joined the Calcutta School of Art as the Principal in 1896. Dr. Ananda Coomaraswamy, Sister Nevedita and Aurobindo joined him in the attempt to stir the conscience of the Indian art students. They fought hard to expose the ignorance of English critics such as John Ruskin, Monier Williams, George Birdwood, Vincent Smith and Roger Fry who severely condemned traditional Indian art as, "meaningless fragments of colours and flowing of line." They wrote several valuable books to rationalise the aesthetic significance of the traditional arts and crafts of India.

It took nearly twenty years for this movement to reach Bombay. Had Gladstone Solomon not been the governing authority of the Bombay School, the wave of revivalism would have perhaps escaped the imagination of art teachers in the Bombay School. A good writer and a narrator, Solomon tried to record the form, structure and concept of Indian art. He wrote six books and published numerous essays.

His writings reveal a perceptive mind which attempts to fathom the mystery and lyricism in the images of Indian art. He showed great admiration for Indian art and its pictorial values.

The Modern Movement

The efforts of Solomon made the Bombay School the focal point of the art activities of the nation. Under Solomon's guidance the Bombay School executed in 1923 a prestigious and exciting assignment known as "The Indian Room" which was to be England's first viewing of "Modern Indian Art." It was generally recognised and accepted "that the true work of the modern Indian artist is to revive the ancient and national methods of artistic expression and to revitalise and restore them."

In order to give practical training in mural decoration the niches of the school building were painted. Thereafter he planned a huge 33x12 ft. mural on the wall of the central hall of the painting section. Entitled "The Re-establishment of the Goddess Art," it was painted on canvas and pasted on the wall, the technique of which was called marouflage. This painting still exists in the school building.

Similarly, the mural paintings at the Imperial Secretariat, Delhi were executed under his supervision. The paintings were in a wide dome, over a broad cornice and narrow frieze. The total area measured about 1500 square feet. The murals depicted arts such as Music, Drama, Dancing, Painting, Sculpture and Architecture as well as eight *apsaras* (winged figures) representing the famous periods of Indian art. The paintings were done by Bhonsule, Fernandes, Nagarkar, Ahivasi, Gadgil, Joshi, Mohite and others. The team also included two women artists, Miss Davar and Miss Bamboat. This project gave the Bombay School of Art tremendous popularity and it was considered the major art school in Asia. In the sphere of thematic Indian-style paintings, artists such as Nagarkar, Bhonsule, Ahivasi and Chimulkar were far superior to the artists of the Bengal School, for they were not purely imitative of traditional miniatures.

In 1936, Charles Gerrard became the Director of the Bombay Art School. He gave a new direction to painting and sculpture by exposing students and teachers to modern techniques in pictorial design, application of colours and textural aspects. Students were encouraged to use thick impasto of colour and to apply colours with a palette knife. Revivalism, so tenderly nurtured by Solomon, slowly started to fade and a new band of "young Turks" (as the painters came to be called) were driven to accept post-impressionism

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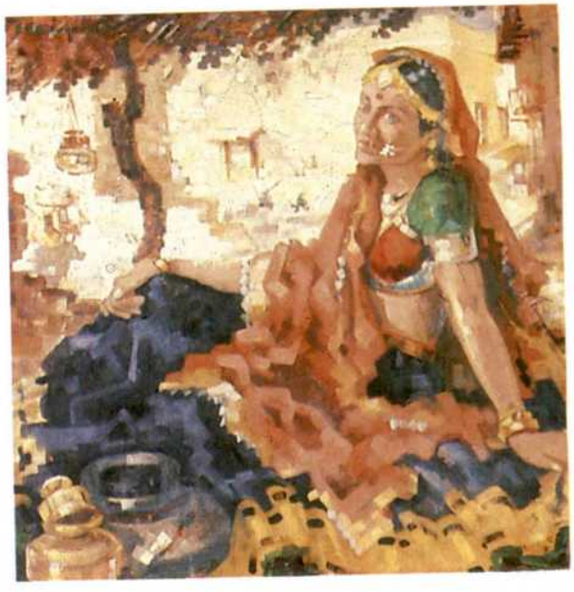

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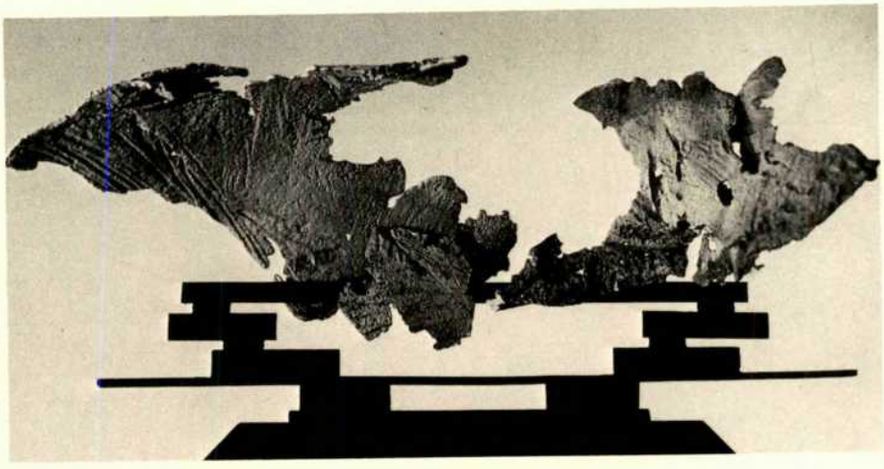

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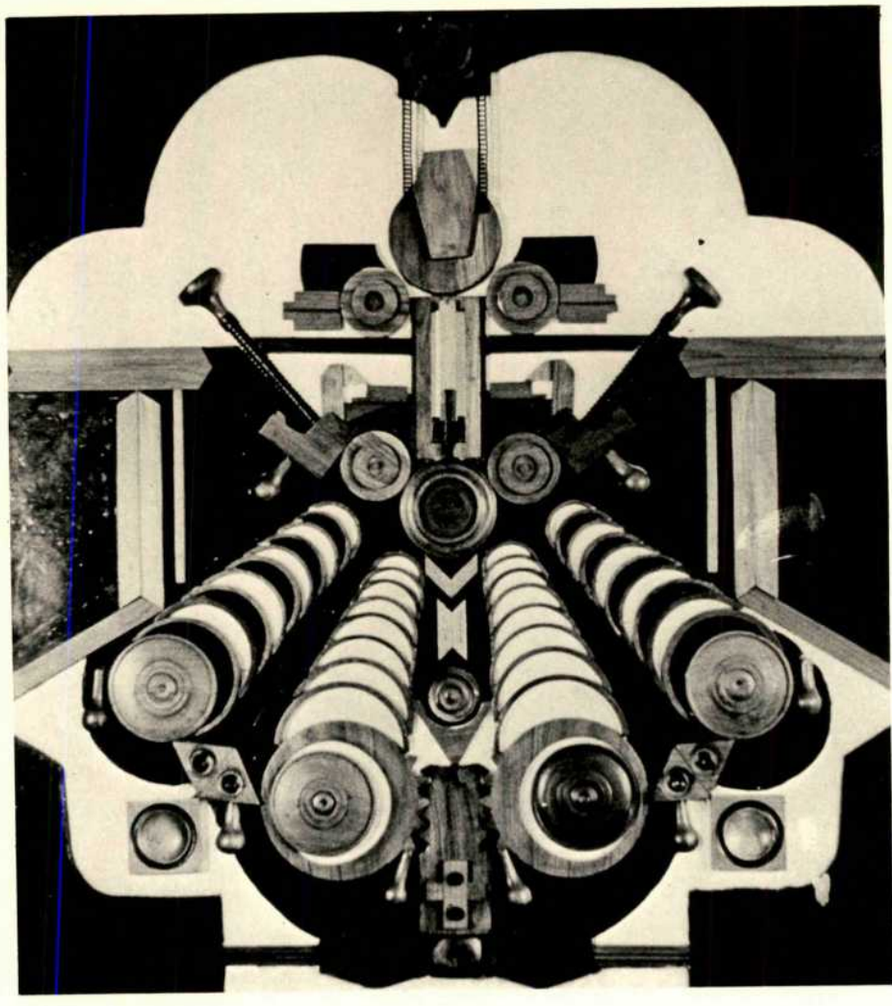

and expressionism. P. T. Reddy, Clement Baptista, Bhople, Moghul and A. Majeed were the forerunners. The most successful artist among them was K. K. Hebbar.

Amrita Sher-Gil

1937 was a significant year in the art-world of Bombay. That year's Gold Medal was awarded to Amrita Sher-Gil, a relatively unknown artist. Born in Budapest (Hungary) of a Sikh father and a Hungarian mother, she studied art in Paris and was influenced by the paintings of Cezanne, Gauguin and Van Gogh. However, after an exposure to Indian art she evolved her own style which made a tremendous impact on many contemporary painters. Her prize-winning painting entitled "Group of Young Girls" harmoniously combined the best aspects of Indian and European painting. Amrita died in December 1941 at the age of twenty-eight.

In 1939, Professor Walter Langhammer, the Art Director of the Times of India, won the Gold Medal of the Bombay Art Society for his portrait of Mrs. Shirin Vimadalal. Professor Langhammer, a prolific painter, displayed forceful and accurate drawing, bright colours and expressionistic rendering. His brush strokes and pigments applied with a palette knife were shockingly free and the colours had both vitality and depth. His paintings inaugurated a new idiom.

The Progressive Group

The art scene in Bombay changed drastically after Independence. The first Indian Director of the Bombay School of Art, V. S. Adurkar, was appointed in 1946. The School of Art ceased to remain the guiding force for young artists. Young independent artists like Ara, Husain, Bendre, Almelkar – who had no connection with the Art School – came to the fore with the encouragement and patronage of European promoters such as Langhammer, R. V. Leyden and E. Schlesinger. The artists' meeting place, the Artists Aid Fund Centre (earlier known as Bombay Art Society Salon), became a centre of activity and a new group of artists known as the Progressive Group emerged in 1948. Husain, Ara, Raza, Souza, Gade and Bakre were the leading members of this group. They rebelled against spiritless "Indianisation." However, there had been no positive manifesto as such. "Theoretically, the Progressive Artists Group," says P. R. Ramachandra Rao, "stands for an (inchoate) internationalism. Having proclaimed itself against artistic chauvinism, it professes allegiance only to the basic laws of art, to formal architecture, plastic coordination and linear and chromatic harmonies. . ." About the outcome Ramachandra Rao adds, "In its new-born freedom from content and technique, the emergent painting is esoteric to the point of anarchy: it essays no formal system except what springs from its own institution; it is retrospective in the limited context of its catholic aesthetic references; and it is, more significantly a strident adventure, sustained by its own challenging impulses."

Every member of this Progressive Group was inspired by some modern painter in Europe – Van Gogh, Gauguin, Cezanne, Matisse, Picasso, Braque and Rouault.

Raza, Souza and Bakre went to Europe, and the group, after a few exhibitions, gradually dissolved.

Individual Styles

In the late 1940s and early 1950s several young artists made a great impact with their individual styles of painting. K. K. Hebbar experimented with events and objects from everyday life, organising them into unusual compositions. He developed the textural aspect of colour. His efforts were recognised and acclaimed. So were those of Raza whose expressionistic landscapes found acceptance. Shankar Palsikar developed a new "Indianised" pictorial composition with a strange mystic approach. Artists like Almelkar and Raiba, restructured decorative elements of Indian art and evolved new systems of rendering. During the 1950s other modern painters who strove hard to evolve their own pictorial idioms and received recognition were Mohan Samant, Gade, Baburao Sadwelkar and Har Krishan Lall. Samant's esoteric content with a non-structural approach of composition created a new order in pictorial art. Gade developed architectonic arrangements with vibrating texture while Baburao Sadwelkar turned to modern poetry (T. S. Eliot, Rilke, Ezra Pound, D. H. Lawrence) and scientific achievements for conquering space as sources for his thematic images. Har Krishan Lall painted landscapes in a bold expressionistic style. Gaitonde worked as a recluse and was strongly influenced by the paintings of Paul Klee. His paintings, though abstract, were often charged with strong vibrating colours and superb textural values.

The Bombay Group

After the Progressive Group followed the Bombay Group which included Hebbar, Ara, Chavda, Mohan Samant, D. G. Kulkarni, Laxman Pai, Baburao Sadwelkar and Har Krishan Lall. From 1957 to 1962 these artists presented six big exhibitions which were received extremely well. Like the late Dr. Homi Bhabha, other connoisseurs considered these exhibitions significant.

Other Centres

In the pre-Independence period, artists of the Bombay School showed proficiency in drawing, rendering techniques and workmanship. But with emphasis on

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abstract expressionism and other modern "isms", these qualities gradually diminished. Artists in other centres, however, exhibited remarkable improvement in their technical skills. Artists not connected with any group or movement, but who made singnificant contributions were Hazarnis, Solegaonkar and Jehangir Sabavala.

Currently, some young artists in Bombay work with zeal though they have not yet been able to establish their personal style. Among those who have shown individuality and new imagery are Prabhakar Barve, Laxman Shresta, Gieve Patel, Gopal Adivarekar and Gulzar Gawali. Artists like Prabhakar Kolte, Deepak Shinde, Vijay Shinde and others have yet to develop consistency in their thematic content and organisational structure in their pictorial images.

The most popular among the practising women artists is B. Prabha who is consistent and prolific in her work. The elongated figures of the Koli women in her paintings have a rare charm. Prafulla Dahanukar, Nalini Malani, Meera Devidayal, Suruchi Chand, Lalita Lajmi, Hema Joshi, Vijoo Sadwelkar are among the other prominent artists of Maharashtra. In the earlier generation, two women artists—Ambika Dhurandhar and Angela Trindade (daughters of the renowned artists Dhurandhar and Trindade)—worked continuously for a while, but their work could not rise to the height of their illustrious fathers.

Sculpture

Rao Bahadur Mhatre, trained in the Bombay School of Art, was the first renowned sculptor to master the realistic (Western) style of sculpture. He enjoyed patronage from princely states and hence executed innumerable monumental statues all over the country. Though he handled all the mediums, he excelled in marble: the marble statue of Queen Victoria in Ahmedabad is an excellent example of his expertise in this art form. V. P. Karmarkar, who came after Mhatre was equally accomplished. Karmarkar was given the challenging work of casting a large equestrian statue of Shivaji in Pune. It is said that he cast the statue in one piece—a tremendous task. Besides commissioned projects from princely states he created many works, purely for his own pleasure, several of which are on display at his bungalow in the coastal village of Sasawane.

Other sculptors in the same milieu were Goregaonkar, Talim, Phadke and Jog; all of them were known for executing monumental works. Phadke's statue of Lokmanya Tilak at Chowpatty in Bombay is a landmark as is Goregaonkar's "Rani of Jhansi" in Pune. R. P. Kamat tried to bring into his work the simplification which he saw in the work of Jacob Epstine. However, he did not continue in that style; Pansare was the first sculptor who began to explore that dimension. Pansare introduced architectural sculpture and his best work is seen on the New India Assurance Building in Bombay. Sculptors Davierwala and Piloo Pochkhanawala have made great contributions and have inspired many young artists.

D. G. Kulkarni and Warkhedi each have their own unsophisticated and inimitable styles. B. Vithal has a rare gift for applying new media; which he handles with ease and imagination. Sonavadekar shows a reasonably competent style.

Several young sculptors are attempting sculptural images which could be termed as "creative" but have yet to attain a maturity of concept and refinement in rendering.

Contemporary Art Scene

The art-world of Bombay began changing very fast after Independence. One of the factors that contributed to this was the construction of the Jehangir Art Gallery in 1952. It encouraged artists from all over the country to exhibit their work there. Thereafter, other art galleries such as the Taj, Chemould, Cymroza, Pundole and Bajaj have provided a good venue for the artists. Hundreds of art exhibitions take place in Bombay every year giving patrons and connoisseurs a wide spectrum of art objects.

The Revivalist movement in Bengal failed to produce great works. Nor could the Bombay School resist the overpowering influence of modern European art. And today, more than three decades after Independence, Indian artists are still at crossroads, groping to find an identity. A trend of "internationalism" prevails in many Eastern countries in the field of visual arts. Abstract and non-figurative paintings of today do not contain images which could project any particular culture, much less a national identity.

The artists of Maharashtra have always been active and have shown, on many occasions, the capacity to rise to great heights. Contemporary artists are engaged in the struggle to create a fusion of the best values of visual arts of the East and the West. Maharashtra has produced artists of various attributes: they are good craftsmen, hardworking, realistic in thinking and not inclined to be decorative and sentimental. Though they honestly followed the dictums of "Indianisation" under the directives of their British mentors, they never freely accepted that sentimental lyricism. Against this situation, it would be interesting to see what kind of art emerges in the next few decades. It is difficult to foretell future developments, but there can be little doubt that art-forms in India need a conducive background to flourish and express themselves creatively.

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A Narwhal Ivory Archer's Ring

Ashok Kumar Das

One of the smallest exhibits in the Silehkhana or the Armoury section of the Maharaja Sawai Man Singh II Museum, Jaipur, is also one of its finer and more interesting examples. This ivory archer's ring[1] shows in delicate low relief, the head of an old man closely resembling that of St. Jerome, the veiled face of a young and lovely madonna and two winged fairies, all derived from European sources. The ring does not bear any inscription or any other indication testifying to its date and ownership. Yet its craftsmanship is of such outstanding quality, and the details of decoration so unusual, that it deserves closer scrutiny and analysis.

An archer's ring is worn by an archer upon the thumb of his right hand to protect it from being injured by the bow string after the discharge of the arrow. The shape of such a ring is peculiar: on one side it looks like an ordinary finger ring, on the opposite side it is bevelled. Archer's rings were extensively used in China, Turkey and the Middle East,[2] and in Mughal India. Mughal emperors, princes, nobles and even women used them, as to be noticed in formal Mughal portraits of the seventeenth and eighteenth centuries.[3] In some portraits a bunch of two or three archer's rings has been shown hanging from the waistband.[4] Archer's rings thus constituted an important male ornament, as indispensable as a dagger or a sword, specially during Jehangir's time and afterwards. Many excellent Mughal examples made of jade or nephrite, ivory or walrus tusk, and gold or other metals are preserved in museums and private collections in India and abroad.[5] Among these the most notable are a white jade ring inscribed after the name of Shah Salim in the Bharat Kala Bhavan, Benaras, and a plain dark green jade ring inscribed with Jehangir's name, within a cartouche also in the same museum,[6] a white nephrite jade archer's ring of Shah Jahan dated 1632 (1042-Hijra) in the Victoria and Albert Museum, London,[7] and a similar ring of darkish green jade dated 1630 (1040-Hijra) in the Salar Jung Museum, Hyderabad.[8]

Though metals, ivory and other semi-precious stones were often used, jade was the most favourite material for fashioning these delicate archer's rings. In fact, the Maharaja Sawai Man Singh II Museum has archer's rings made of rock crystal, agate, jade, bidri, horn, and even wood. The one under discussion is of particular interest as it is made of walrus ivory or *narwhal* fish ivory, a very rare and unusual material, and shows a design that is obviously inspired by European engravings.

In his autobiographical memoirs, the *Tuzuk-e-Jahangiri,* Jehangir has written at length about the skill of his master engraver Mullah 'Ali Ahmad Muhrkhan' who presented an ivory carving showing many figures and scenes including the figure of Jesus taken from a scene of the Transfiguration.[9] There is a delightfully carved plaque in the British Museum of Mughal or Goan origin[10] depicting details of the Christ Child on a ship adopted from a Roman original of 1580 showing Jesus as the Master Mariner of the Ship of Salvation. The same details appear in the form of marginal drawings on a page from the Jehangir Album in the Freer Gallery of Art, Washington, D.C.[11] From other folios of the same album dispersed in museums, libraries and collections in Teheran, Berlin, Washington and other places, and from eye-witness accounts of Jesuits stationed at the Mughal capital we have a fair knowledge on the subject of Jehangir's interest in European art and its impact on the prolific productions of his atelier.[12] The figure of the bearded old man clearly recalls the figure of St. Jerome noticed on a folio of the Jehangir Album in the Gulistan Palace Library,[13] the Young Madonna on another folio of the same album,[14] and the pair of flying winged fairies with vessels in their hands in paintings on the ceiling of Rambagh near Agra, and of the Kala Burj at the Lahore Fort.[15] The quality of the figural designs of this tiny thumb ring is of the same high standard as attained by the artists and artisans working in the atelier of Jehangir, where objects of the highest quality and craftsmanship were always appreciated. As mentioned earlier, the ring is made of *narwhal* fish tooth or walrus tusk. Both these materials were greatly treasured in medieval Europe and the Islamic world and fetched unbelievable prices. These were brought from the estuary of the Peshora river in northwest Siberia. The *narwhal (Mondon monoceros)* usually lives between the 70th and 80th degrees northern latitudes and is to be found among waters north of Siberia. One species of the walrus, *Odobenus rosmarus L.,* lives in the Arctic Ocean in the area stretching from the mouth of Yenisei, around Novaya Zemlya, Spitsbergen, to Greenland as far as Hudson Bay. It has a shorter and more curved tusk than the North Pacific species, *Odobenus obesus Iu.,* which lives along the coasts of north-east Asia, and north-west America.[16]

Jehangir's interest in this rare material may be gauged from the entries in the *Tuzuk.* On receiving a dagger with the handle made of speckled walrus ivory from Shah 'Abbas of Iran through his envoy, Shah 'Alam[17] he got more interested in them and sent his men to collect them "from anywhere and any person, anyhow, and at any cost."[18] He went ecstatic when a veined or *jauhardar* example was traced and procured by his son Shah Jahan rather cheaply from an uninformed individual:

> "It happened that in this city a stupid stranger bought in the open bazaar a coloured tooth of great beauty and delicacy for a trifle; he believed that some time or other it had fallen into the fire, and that the black on it was the mark of burning! After some time he showed it to one of the carpenters on the establishment of my prosperous son Shah Jahan, desiring that he should take off a piece of the tooth in order to make a (thumb) ring (*shasht*) . . . ."[19]

The tooth was presented by Shah Jahan to his father and the latter asked his leading craftsmen Ustad Puran and Ustad Kalyan to make two dagger handles and a *shasht* or thumb ring in the "Jahangiri fashion." At the same time the blade and the sheath and fastening were given to skillful men, each of whom was unique in his age and in his art.[20] When the finished objects were presented, the Emperor was greatly impressed and noted in his diary, "Of all the gems of great prices that are in the treasury, I consider it (dagger hilt) the most precious." Ustad Puran was rewarded with the gift of an elephant, a dress of honour and a golden bracelet for the wrist (*kara*), and Ustad Kalyan with the title *'Aja' ib-dast* (wondrous hand) and increased *mansab,* a dress of honour, and a jewelled bracelet (*pahunchi*). He kept one for his own use and presented another to his son Parwiz.[21] But there is no further mention about the *shasht.* Later on, in

the 16th regnal year, Khwaja Hasan procured, and sent from Transoxiana another "exceedingly delicate and perfect tooth" (*dandan-i-ablaq-i-jauhardar*). Jehangir ordered his men to send the value of Rs. 30,000 in choice goods to the Khwaja in return.[22]

It should be mentioned in this context that at that time there was a spate of European envoys, artists, and artisans visiting Jehangir's court. The French jeweller, Austin of Bordeaux, was active since his arrival in 1618.[23] Two English painters named Hatfield and William Leeds, a coachmaker named William Hempsale and an innovator called Richard Steel were also present in the Mughal court in the same year.[24] European engravings and art objects of various kinds were coming in good number.[25] We have no hesitation, therefore, to attribute this unique *narwhal* ivory archer's thumb ring to this period and the patron for whom such a fascinating object could be fashioned as Emperor Jehangir.

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2 Stone; *A Glossary of the Construction, Decoration and Use of Armor in All Countries and in All Times;* New York 1961; 14-15; figs. 22-3. H.R. Bishop; *The Bishop Collection, Investigations and Studies in Jade;* New York 1906; Vol. II, 109. R. Skelton; "The Relations between the Chinese and Indian Jade carving Traditions" in W. Watson ed.; *The Westward Influence of the Chinese Arts from the 14th-18th century;* London 1972; 96-110; fig. 12. Rogers; *Islamic Art & Design;* London 1983; 149-155

3 cf. Gascoigne; *The Great Mughals;* London 1971. Plates on pp. 130-131, 139, 178, 186, 211, 214, 239; also see plate on p. 137 for a Mughal lady wearing an archer's ring.

4 cf. Prince Shah Jahan's Portrait by Abu'l Basan: *ibid.*, col. plate on p. 186

5 Nigam, M. L.; "The Mughal Jades of India;" *An Age of Splendour—Islamic Art in India;* Marg (ed. K. Khandalavala) Bombay 1983, pp. 76-83, 16 plates. *The Indian Heritage;* London 1982; No. 303-306, 355-382, 526-527

6 Grace Morley; "On Applied Arts of India in the Bharat Kala Bhavan;" *Chhavi* (ed. A. Krishna) Benaras 1971; p. 112, col. pl. 8 left and figs. 239a, 239b

7 *Indian Heritage;* p. 118, no. 355

8 Nigam, M. L.; *Jade Collection in the Salar Jung Museum;* 1979; fig. 29

9 Roger and Beveridge; *Tuzuk-i-Jahangiri in English;* London 1909; Vol. I; 200-1

10 Kumar Das; *Mughal Painting During Jahangir's Time;* Calcutta 1978; p. 244, fn. 17

11 Ettinghausen; "The Emperor's Choice;" *De Artibus opuscula XL, Essays in Honour of Erwin Panofoky;* (ed. Millard Mein); New York 1961; fig. 17, no. 58.12

12 Das; *Op. cit.; Mughal Painting During Jahangir's Time;* Chapter 10

13 Beach; "The Gulshan Album and its European Sources;" *Bulletin Fine Arts Museum;* Boston; no. 332, 1965; fig. 12

14 *ibid;* fig. 9

15 Koch; "Jahangir and the Angels: Recently Discovered Wall Paintings Under European Influence in the Fort of Lahore;" New Delhi 1983; figs. 3-4, 9, 20, 21

16 Ettinghausen; *The Unicorn;* Washington 1950; pp. 110-132; p. 129, fn. 10

17 *Tuzuk,* II, 94

18 *Tuzuk,* II, 96

19 *ibid:* apart from this, another thumb ring was made from this tusk as mentioned below

20 *Tuzuk,* II; 98-99; *Tuzuk,* II, 204-5; Ustad Da'ud was one of those skillful men who excelled in swordmaking and was entrusted with the task of making two *shamshir* swords, a *kard* knife and a *khanjar* dagger from the meteorite that fell near Jalandhar in 1621: *Chhavi-2,* ed. A. Krishna; Benaras 1981; 38-42. The dagger with whitish Jehangiri style handle worn by Jehangir seen in the famous painting of Jehangir and Shah 'Abbas in the Freer Gallery of Art (Ettinghausen, 1961, col. pl. 13) may well be the dagger made by Ustad Puran and Ustad Kalyan.

21 *Tuzuk,* II, 107

22 *Tuzuk,* II, 166

23 Maclagan; "Four letters of Austin of Bordeaux;" *Journal of the Punjab Historical Society;* IV, 1915; 3-17. He was given the title *Hunarmand* (Possessor of skill) by Jehangir who highly appreciated his works.

24 Foster, ed.; *The Embassy of Sir Thomas Roe;* London 1926; 95, 293, 427, 455

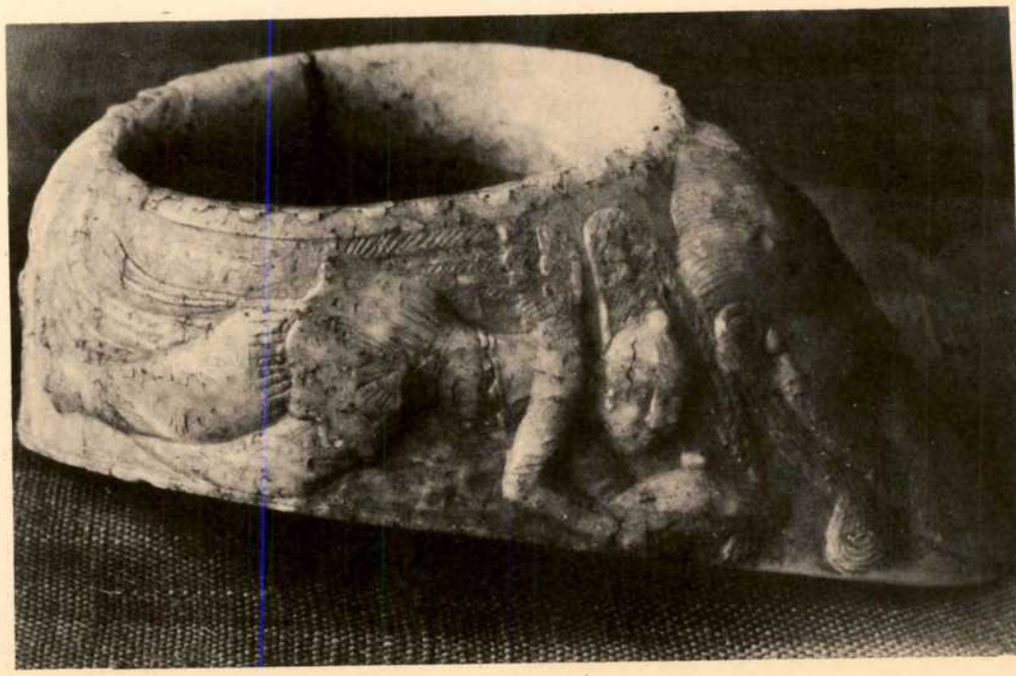
25 See Skelton in the *Princely Magnificence, Court Jewels of the Renaissance;* London 1980 (No. G.44.5). Robert Skelton points out that the aigrette held by Shah Jahan in a portrait of 1025 H/1616-7 from the Minto Album (cited in note 4 above) is very close to a design of the Dutch jeweller, Arnold Lulls, who supplied jewellery to the English Royal family between 1605 and 1607. The form of Lulls' design is, according to J. M. Rogers, (*Op. cit.* 155), derived from Ottoman turban ornaments of *c.* 1530-40 like the Carolini tiara made for Sulayman the Magnificent. A Dutch jeweller and diamond polisher, Abraham de Duyts, also visited the Mughal court in 1614-15. Skelton also mentions the names of two Venetians, Bronzoni and Verneo and a Portuguese artisan Lourenco Mendes: *'The European Impact on Mughal Art, in Europe and the Indies: The Era of the Companies, 1600-1824;* London 1970; 32-37.

1 Archer's ring showing detail of a winged fairy carrying a covered vessel

2 Archer's ring, front view showing the figure of an old man (detail)

3 Back view of ring showing detail of a Madonna figure

4 Archer's ring
Narwhal ivory
Collection: Maharaja Sawai Man Singh II Museum, Jaipur



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A Tale of a Tent

Stuart Cary Welch

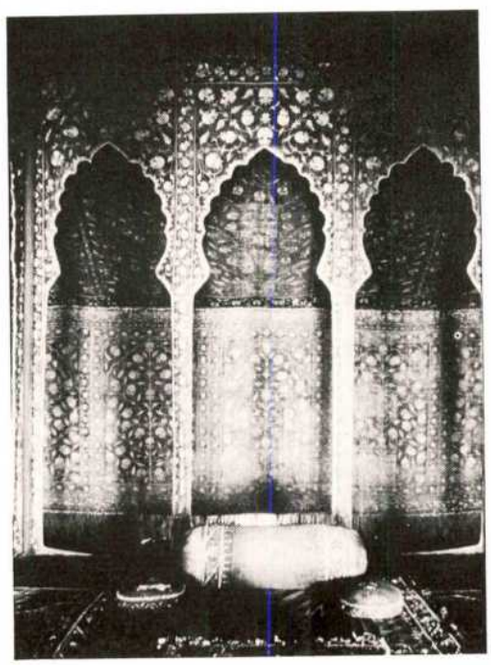
Perhaps the most impressive work of art in the noble fort of Jodhpur is an imperial Mughal tent one of the very few to have survived. Lined with red velvet and superbly embroidered with large golden yellow flowers, it brings to life the world of Shah Jahan, and indeed could be considered a textile Taj Mahal. Seeing it in the light of Rajput history, as recounted by James Tod in his *Annals,* evokes the heroic and dramatic times when Maharaja Jaswant Singh of Marwar (1638-1678), all of his sons, and many other noble Rajputs, lost their lives in the course of the Mughal wars of succession and their aftermath.

Before recounting the romantic circumstances of the tent's arrival in Jodhpur, let us consider it in relation to the Mughal heritage. In style, it belongs to the particularly elegant, post-classical phase of Mughal art, when Emperor Shah Jahan (r. 1628-1658) commissioned richly adorned marble palaces. Shah Jahan, who delighted in architectural planning, for which he showed creative talent, also enjoyed the hunting field, campaigning, and travelling to distant parts of the empire. For several months of each year he lived, as his ancestors had, in the airy coolness of tents—portable cloth palaces. They were designed and constructed in the *farash khanna,* a special branch of the imperial workshop, to which it appears the architects, textile designers, and even artists contributed ideas—all under the supervision of the emperor himself. As part of a complex, the tent under discussion served as a hall of public audience (*diwan-i-am),* in which the emperor sat upon a *gadi,* or throne, composed of carpeting and richly covered bolsters, while transacting affairs of state and receiving visitors. In Mughal India, only imperial princes were allowed red tents.

The tent is 3 metres, 860 cm tall, 7 meters, 545 cm wide and 7 meters, 467 cm deep. Within, there is a throne-room—an arched collonade measuring 3 meters, 568 cm square. The outer walls (*ganat*) are open at the front but closed at the back. The sides are made festive by seven gracefully lobed archways, repeating the design of the inner chamber. On the inner sides they are enriched by the overall pattern of flowers, embroidered in gold over a yellow silk core. The flowers are artfully designed with ornamental leaves and blossoms, and by narrow bands of light blue silk similarly embroidered with floral arabesques. Tassels, brilliantly fashioned of gold thread, "fringe" the lower edge of the ceiling, where it meets with the walls.

The exterior walls and the slope of the roof were covered with red and yellow striped *masharu* (cotton and silk mixed fabric). The flat top of the roof is a square of red velvet, identical in size to the inner chamber beneath. Despite its age, the tent is in excellent condition, except for the striped *masharu,* which has been replaced. To lend further authenticity, seventeenth century window and door hangings (*chick*), made of bamboo splints colourfully wrapped in silk threads to form floral patterns, have been added at the suggestion of H. H. Gaj Singh, who not only discovered this tent and several others in the Fort, but also took personal interest in their restoration and mounting.

How did this magnificent tent reach Jodhpur, and when? Fortunately, the design and artistic qualities combine with historical evidence to provide the answers. Maharaja Jaswant Singh, who acquired it, was the senior prince of the Rathor house and the ruler of Marwar, the capital of which was the mighty fort at Jodhpur. Although a great Rajput nobleman and a staunch Hindu, he conformed to the frequent Rajput practice of serving the Mughals.



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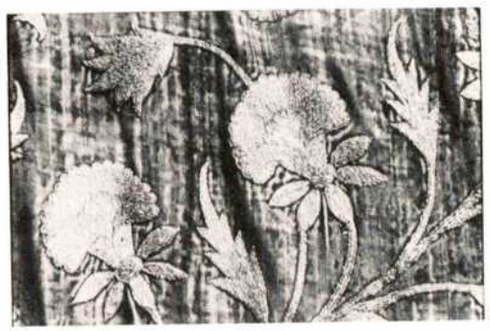


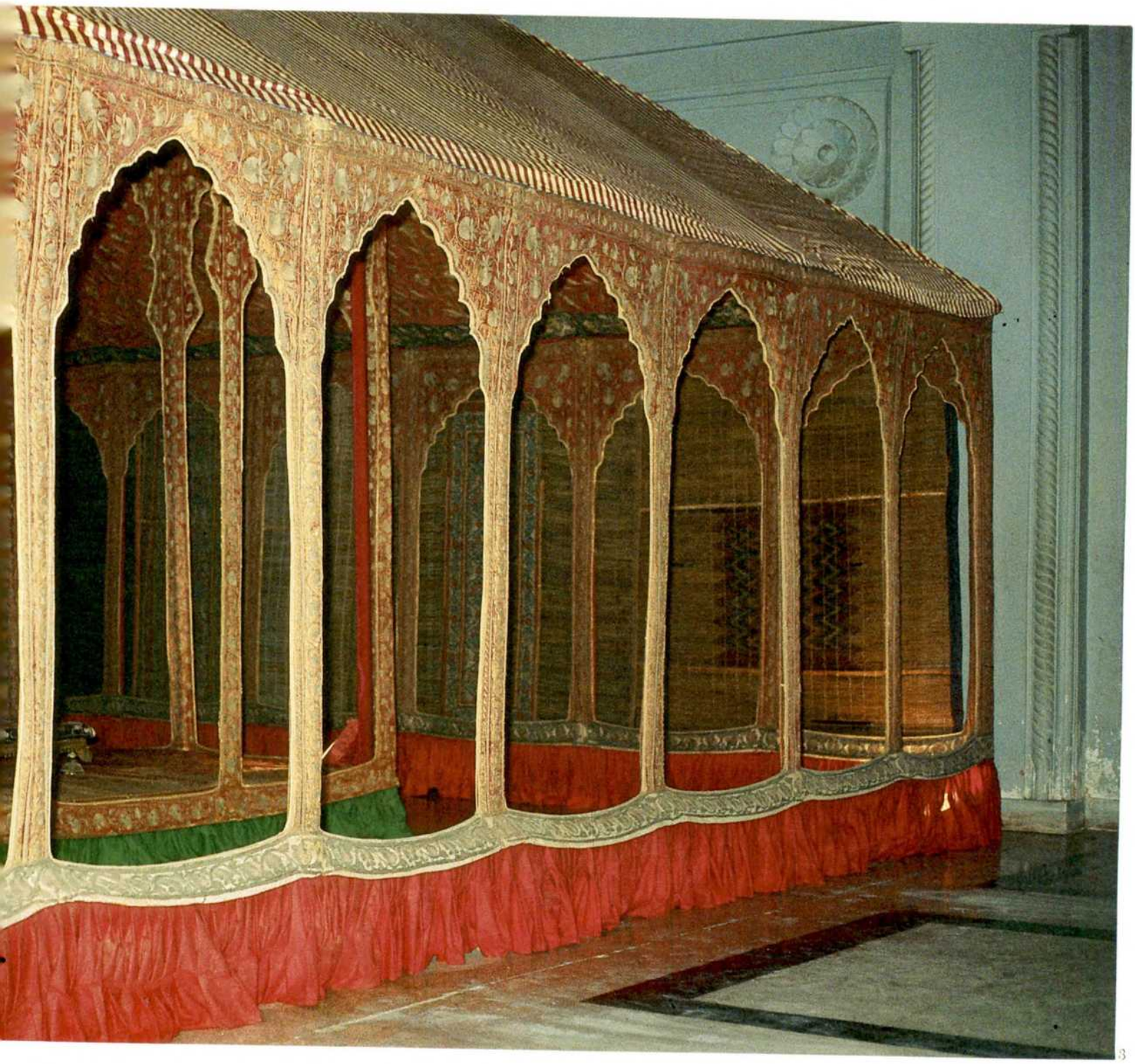
2

1 The *diwan-i-am* in which the emperor sat upon a *gadi,* or throne, composed of carpeting and richly covered bolsters

2 A detail showing the elaborate floral design embroidered on the tent

3 The sides of the tent are made festive by seven lobed archways, repeating the design of the inner chambers

4 A detail of the elaborately embroidered floral arabesques



4

His career began under Shah Jahan, for whom he first served in the Peshawar war.

In 1657, Shah Jahan fell seriously ill and his sons and their ambitious followers initiated struggles for the throne. Prince Dara Shukoh, senior son and heir-apparent, became regent. A serious student of religion, keen to reconcile the differences between Hindus and Muslims, he was admired by Rajputs, whose company he enjoyed and whose support he sought against his rival brothers. He appointed Maharaja Jaswant to the viceroyalty of Malwa. When Dara's ambitious and soldierly, but religiously intolerent, younger brother Prince Aurangzeb threatened, Dara appointed Jaswant commander of the imperial armies.

But fate intervened; at the battle of Dharmat, the Raja's vast army, composed mostly of Rajputs, was vanquished by the smaller force of Prince Aurangzeb. This was a surprising outcome that altered the course of Indian history. When Maharaja Jaswant returned to Jodhpur as a fugitive, although he retained his shield and his honour, his proud wife was so dismayed by the defeat that she barred the gates of the fort to him.

Aurangzeb soon captured Malwa; at the battle of Sanurgarh again defeated the imperial armies and drove off his older brother Dara, who was eventually captured and killed. Next, he deposed Shah Jahan and imprisoned him in Agra Fort, where he died in 1666.

After usurping the throne, Aurangzeb pardoned Maharaja Jaswant and asked for his help in a campaign against yet another brother, Shah Shuja. Jaswant, remaining secretly loyal to Prince Dara, warned Shah Shuja of the plot and at the outset of the battle of Khajwa, thirty miles north of Allahabad, he launched a surprise attack upon the rear flank of Aurangzeb's army led by Prince Muazam. After hacking a path through Aurangzeb's army, he dashed ahead to the splendid and unprotected imperial camp, and plundered it. A considerable portion of the loot was the present tent, which was packed with the others onto camels and carried off to Jodhpur Fort.

Maharaja Jaswant's struggles against Emperor Aurangzeb had not ended. Within a few years, according to Colonel Tod, Jaswant Singh's son and heir, Prithi Singh, was summoned to the imperial court where he was presented with a coat of honour by the seemingly benevolent emperor. Soon after donning it, Prithi Singh died in great pain, envenomed through his pores. Not long after, Jaswant Singh's only son succumbed to the climate of Afghanistan where he had been sent with his father by Aurangzeb to quell a rebellion. In 1678, Jaswant Singh died at Kabul, broken-hearted. Aurangzeb's revenge was complete. But in Jodhpur Fort the tents remain, mutely dramatic memorials of Rathor resistance to the Mughals.

1. The author is grateful to H. H. Maharaja Gaj Singh of Jodhpur for the opportunity of studying this marvellous tent, to Mr. Nahar Singh Jasol and Maharaja Prahlad Singh of the Mehranganj Museum Trust for having been so helpful during the course of his visit to the Fort, and to Mrs. Caroline Kane and Mr. Sheldon Collins, of The Metropolitan Museum of Art for providing accurate measurements and other information. He also wishes to thank Edith I. Welch for crucial technical evidence

2. Tod, J.; *Annals and Antiquities of Rajasthan;* edited by W. Crooke; 3 vols., Oxford 1920; Vol. II, pp. 979-988

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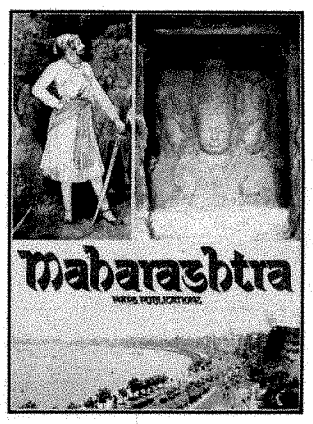

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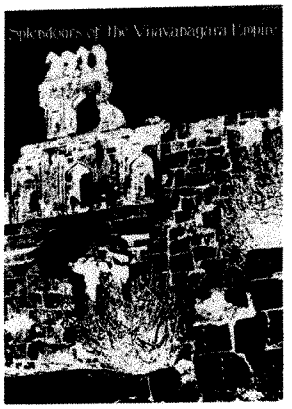

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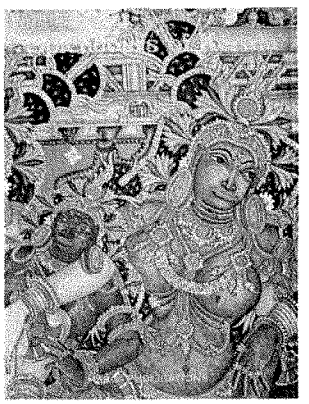

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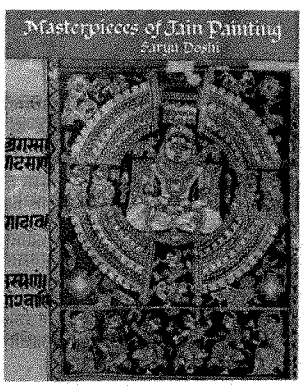

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BOOK-REVIEWS

Title	:	**The Square and the Circle of the Indian Arts**
Author	:	Kapila Vatsyayan
Publisher	:	Rolli Books International, 4378/4 Ansari Road, Daryaganj, New Delhi-110 002, 1983
Format	:	28.5 x 22.2 cm; pp. x + 159; 31 b/w plates
Price	:	Rs. 350/-

It is both a pleasure and a privilege to review this special study of the embodiment of philosophical principles, mediated by the human body, in the practice of art in India. Dr. Vatsyayan seeks to relate fundamental aspects of traditional speculative thought to forms of material expression in different media. This in itself is nothing new, for the relationship between cosmology, symbolism and what are generally known as "the arts," has long been of interest to scholars in India and elsewhere. Indeed, the formal organisation of traditional Indian thought and civil society provides one of the richest fields for testing hypotheses about the metaphorical use of imagery. This book is of particular interest for the author's explication of four communicative modes—drama, architecture, sculpture and music—as alternative and complementary expressions of a distinctive attitude towards the body, symbolised by elementary geometrical figures. She presents a tightly-argued case, the details of which must be left to specialised Indologists for proper evaluation. As an anthropologist interested in comparing configurations of cultural symbolism, I find it broadly convincing. The book does more, however, than merely document a reasoned argument. To its credit, it also raises, both directly and obliquely, important questions about the methodology of the analysis of aesthetic and cultural systems. Inevitably, one starts with how the field of discourse itself is delimited.

Dr. Vatsyayan's model of cultural interaction between texts and artistic practice is not fully developed in the book, probably for reasons of space. To have done so adequately would have produced a volume twice the size. Yet there is a problem here which cannot be dismissed: in dealing with a particular body of material in a particular historical period, it is possible to discern routes of influence which might well appear differently in a framework which included the so-called "minor" or folk arts, or other conventionally "non-artistic" forms of material expression. The same is true of a timescale which might extend, however speculatively, into the preliterate or extraliterate traditions of the past. The interpretation of connections between philosophy and the arts is traced here on a narrower basis than necessary if the deeper methodological question of how texts and practices are related in their actual development is confronted. One of the many questions suggested by this thought-provoking book is why and how there arose in ancient India a religio-philosophical system that was so intimately associated with aesthetic activity. A brief glance elsewhere shows not only that this is not a necessary development in all human society, but that something of the same general character tends to be found, on the one hand, where ideas and speculative thought have attained a high degree of elaboration and sophistication, and on the other, where social mobility and literacy are restricted. One example from outside India would be medieval European Christianity. The point of this comparison, which is only a rudimentary one, is to suggest that similar systems of social differentiation and integration may adopt similar procedures. Thus, both the iconography of images and the ground-plans of nonsecular buildings symbolically communicate advanced, abstract concepts to mass audiences. Different systems use different media: for Christianity, so far from being an opportunity for spiritual expression, has been generally treated as its opposite; there could hardly be a stronger contrast with the Indian tradition. On the other hand, both traditions have developed the celebration of multimedia experiences, such as fairs, festivals and other social gatherings, as occasions for the expression of spiritual attitudes or precepts. By such means, working as cognitive mnemonics or amplifiers, the laity has been brought closer to culturally variable states of grace.

Both the Indian tradition of elevation of the text and the Christian version of literocracy are versions of the same device whereby esoteric knowledge is preserved in one form for an elite and in another for lay people. Dr. Vatsyayan traces the formal relationship of these two elements in a particular setting. By relegating the social context of the setting to the background, and concentrating instead on the intellectual or ideolgical fabric of speculative philosophy, she has succeeded in demonstrating a special kind of correlation, which doubtless informs Indian art in profound and subtle ways. But in doing so, she forces us to seek out and recognise the wider realities in which alone such correlations may themselves be thought of as meaningful. For what she has done, and also for what she has suggested by not attempting, Dr. Vatsyayan has earned the gratitude of all serious students of Indian and other arts and philosophies.

—Brian Durrans

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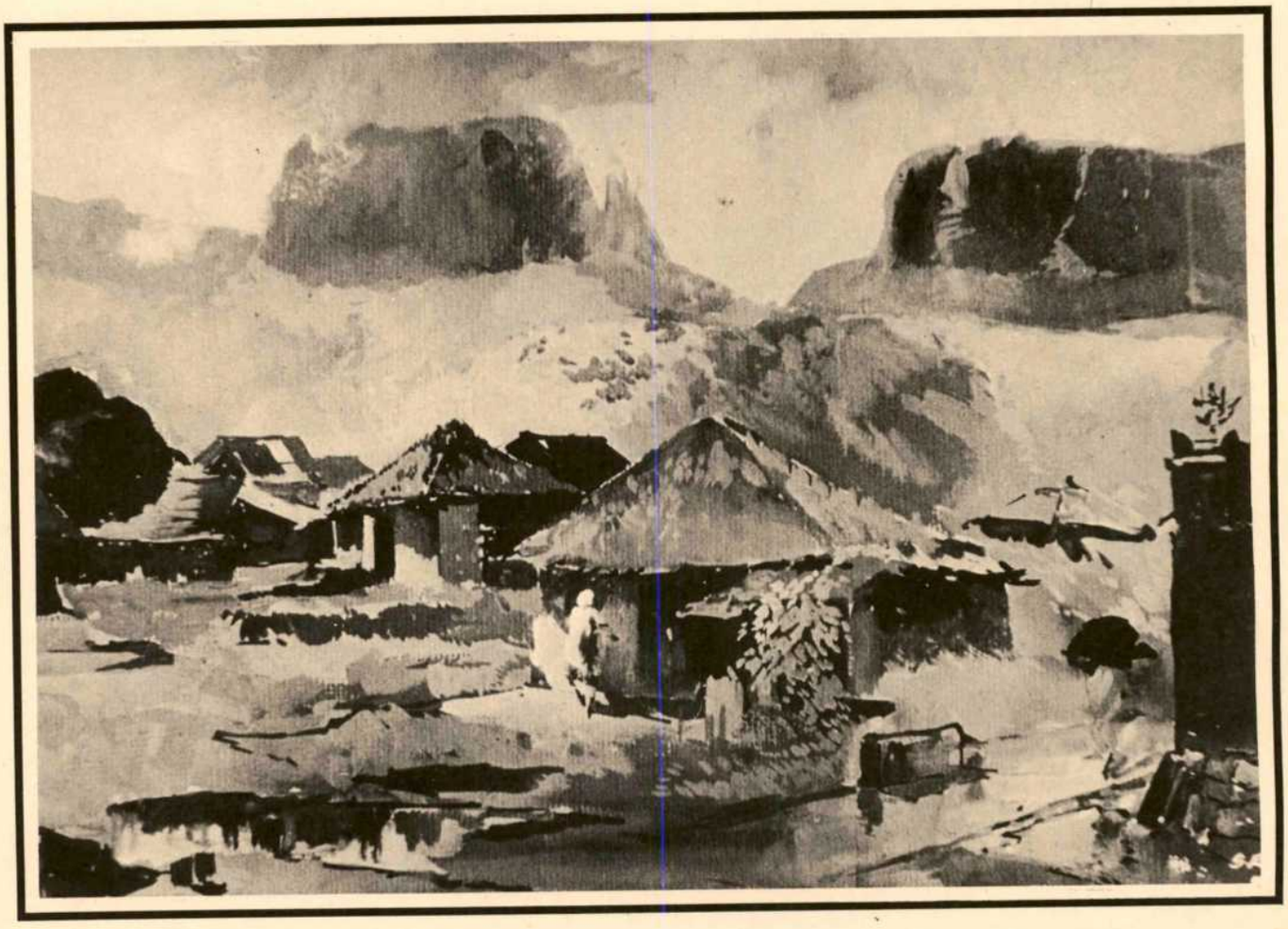

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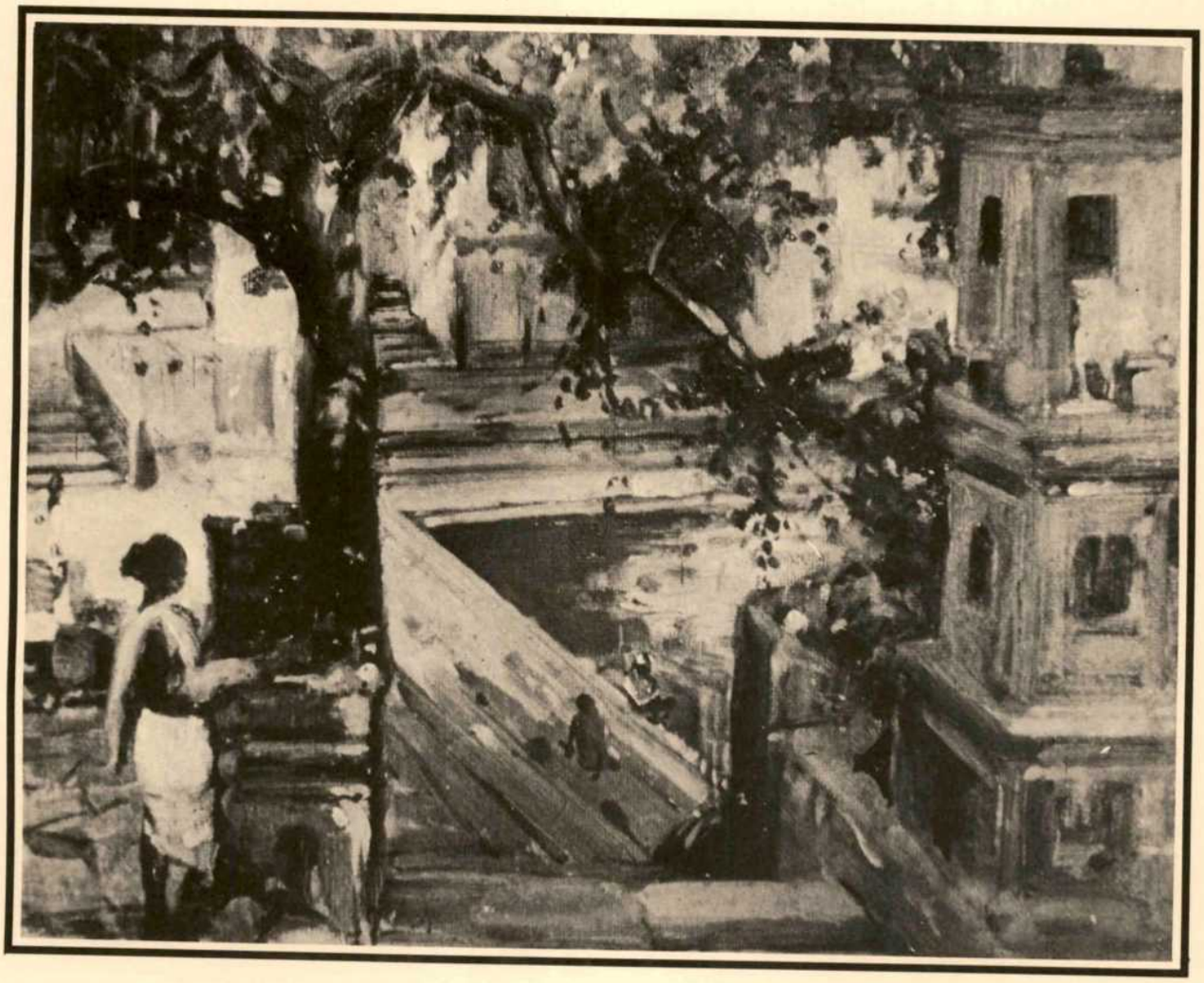

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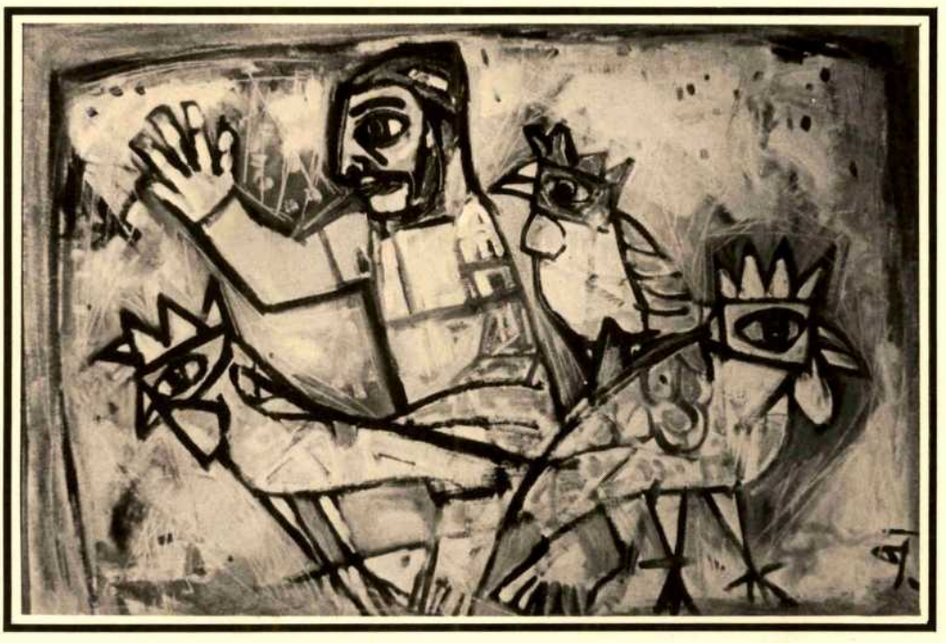

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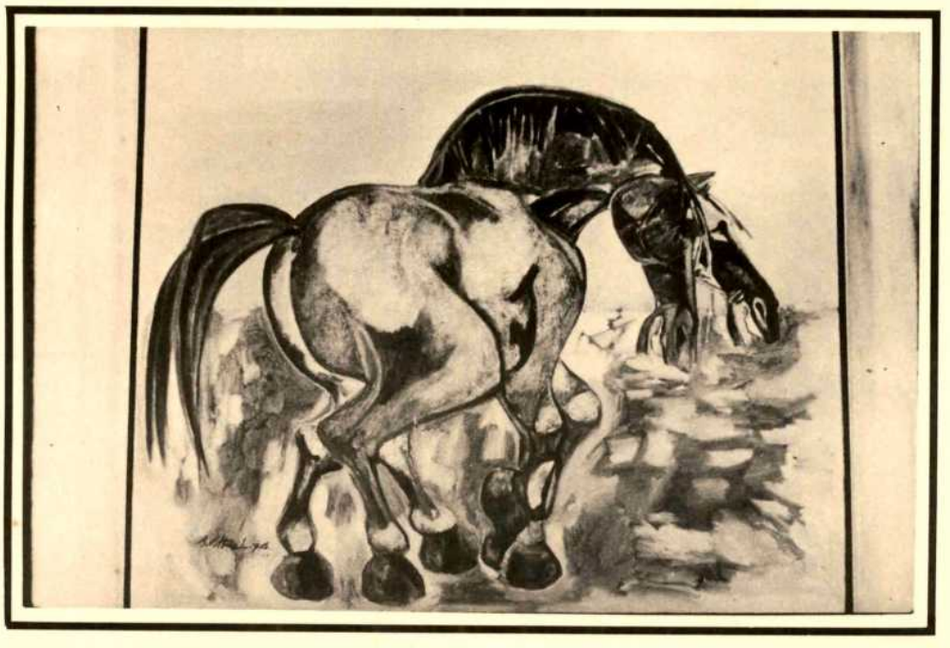

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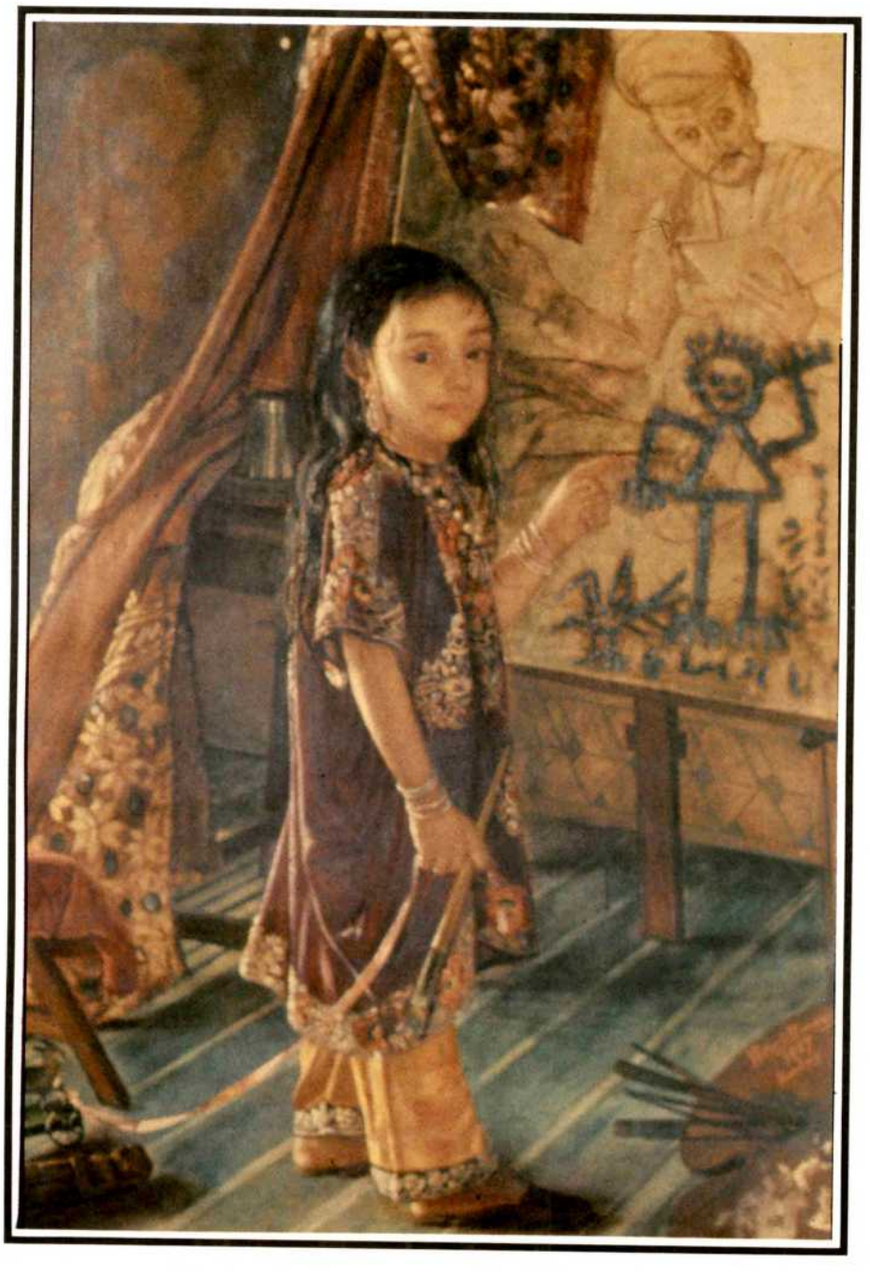

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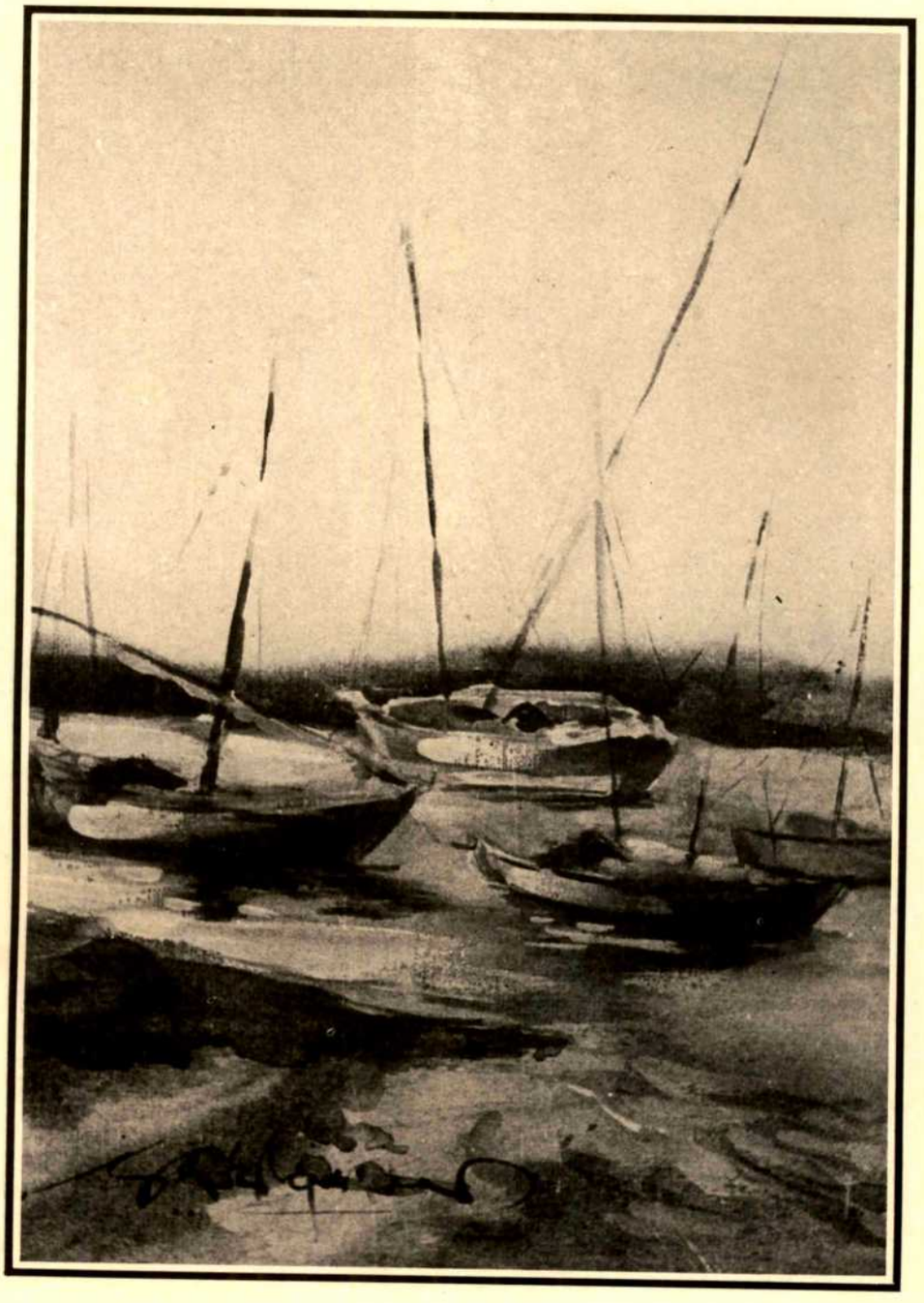

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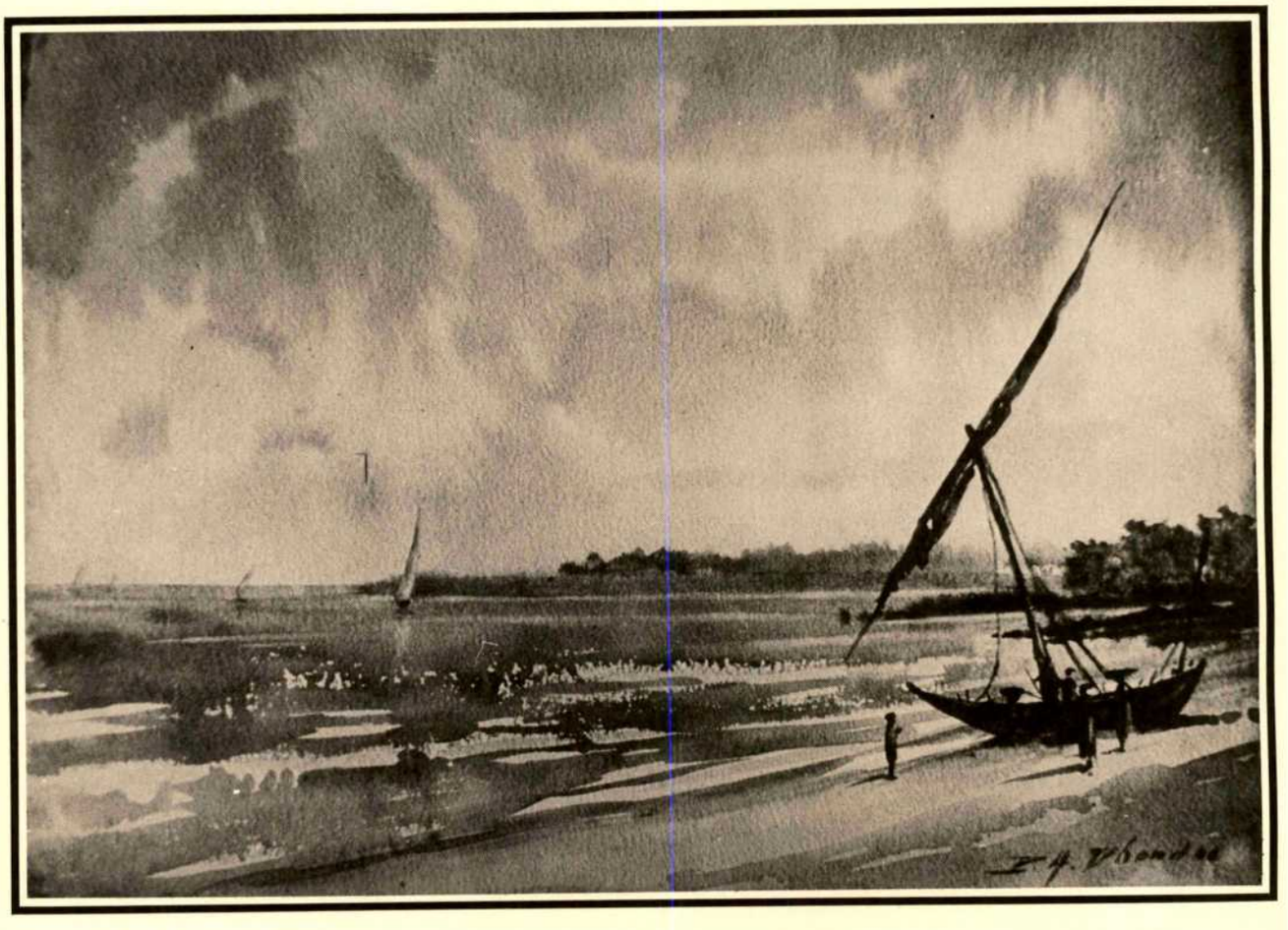

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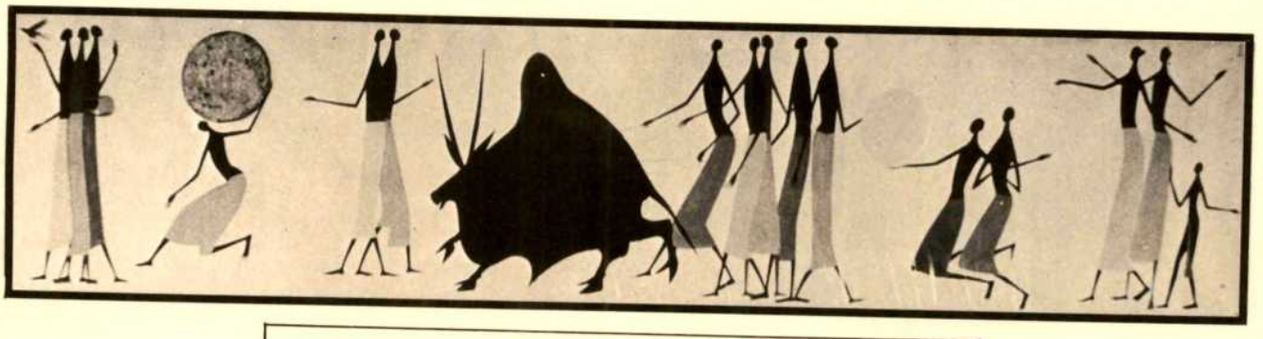

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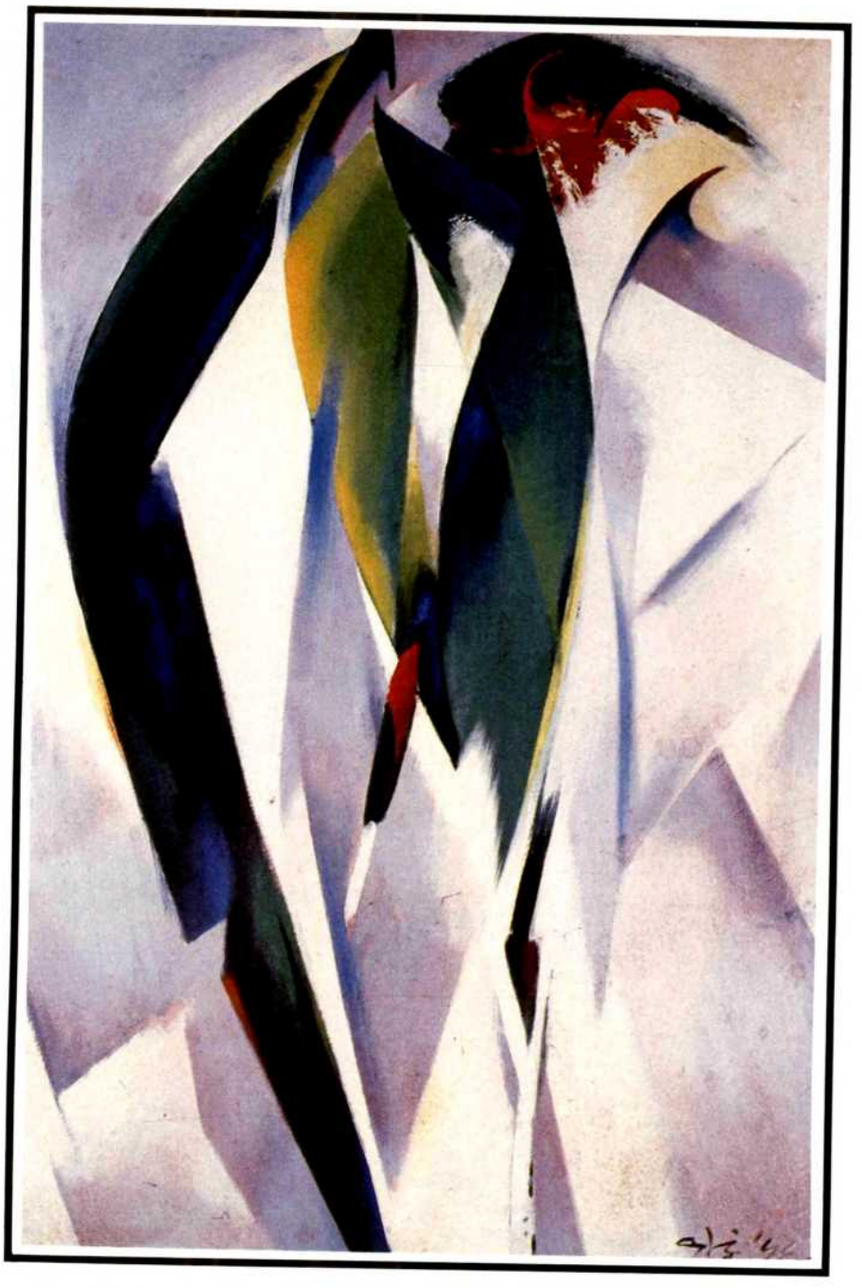

Plant, N. S. Bendre
78 x 118 cm, oil on canvas, 1956
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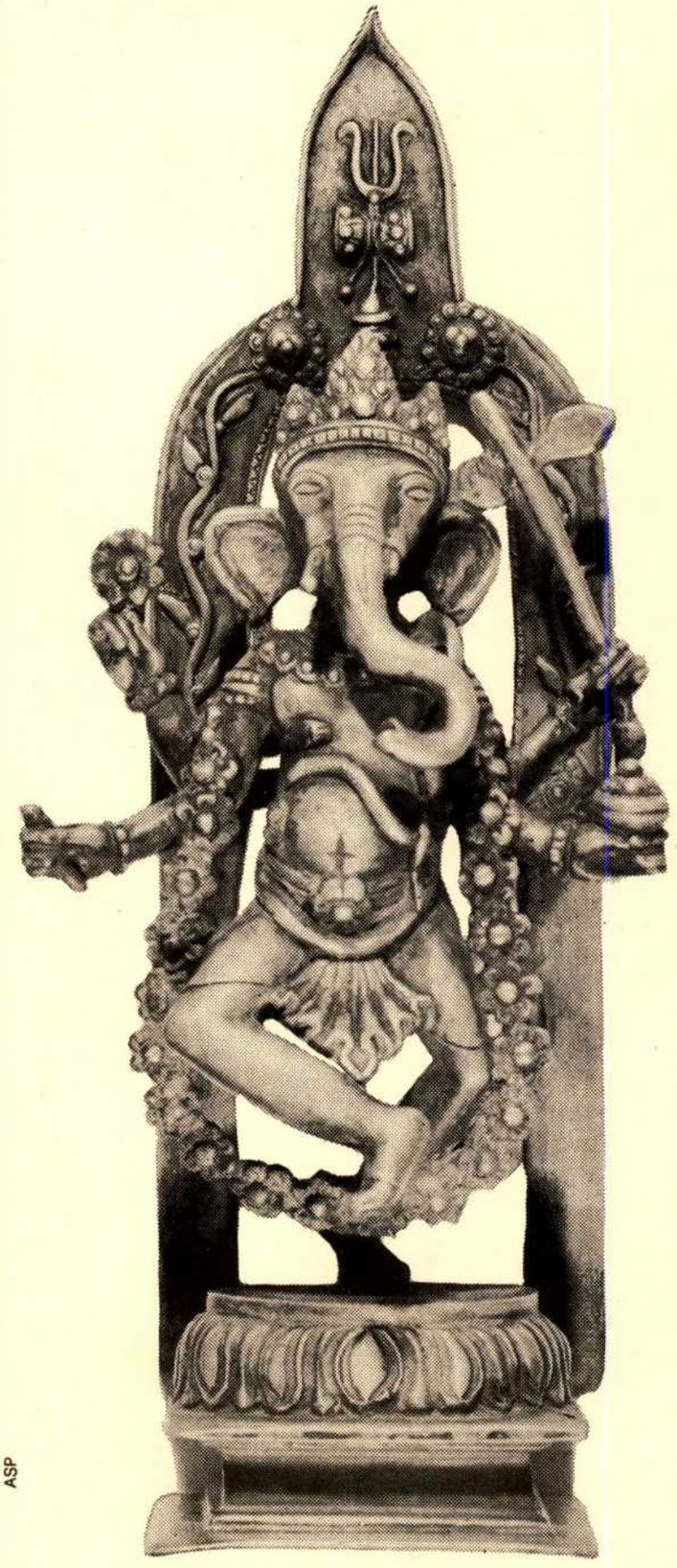

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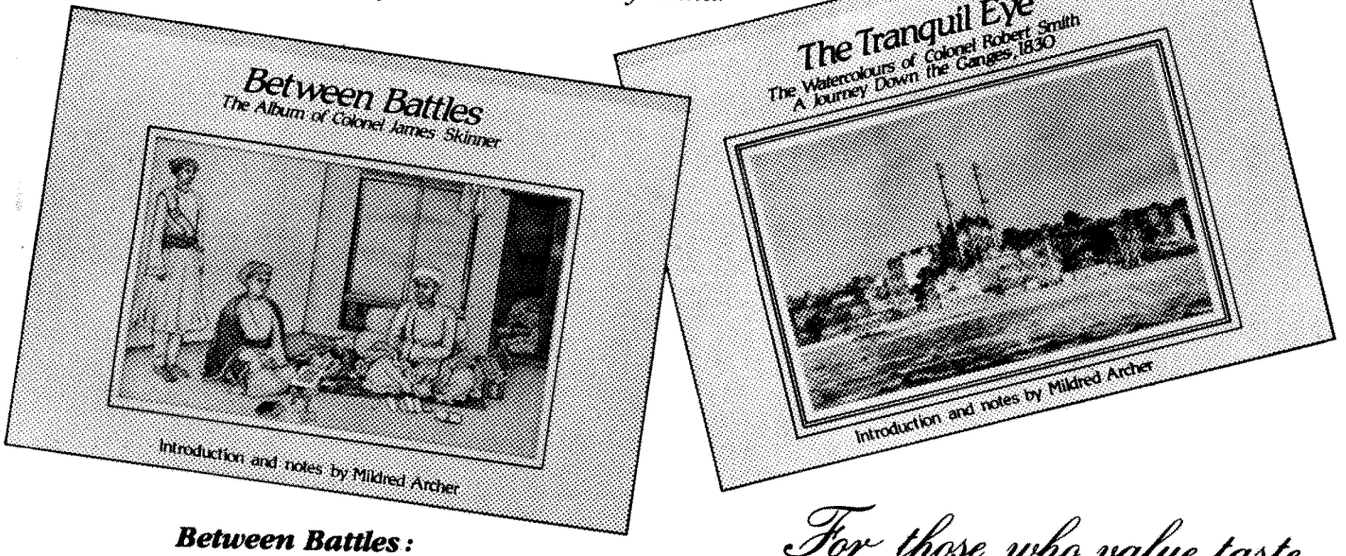

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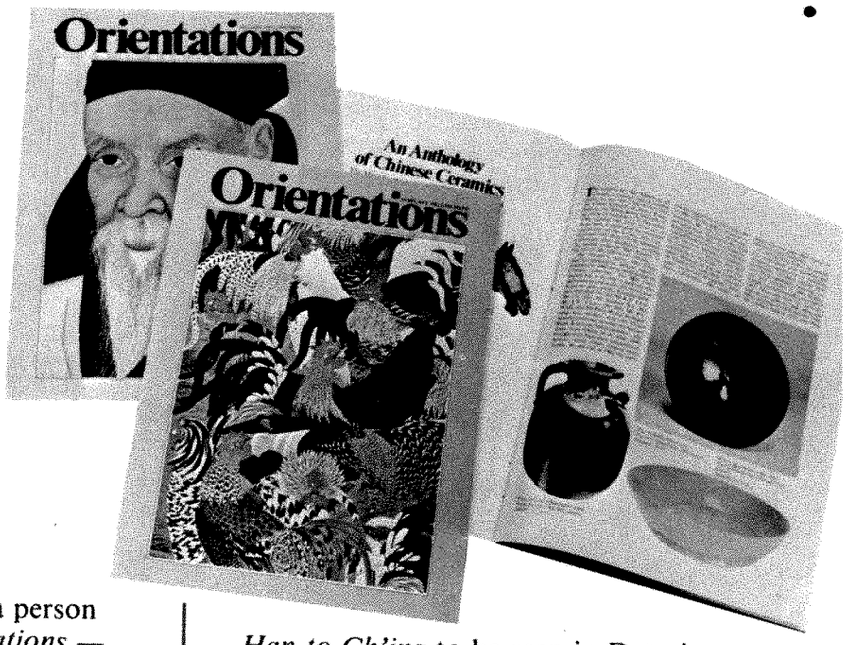

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Vol. 36 No. 2
p. 8, line 7, read *Krishna as a Teacher* for *Shiva Drinking Poison*
p. 78, reference 1, line 2, read *Niccalao* for *Niccolas*
p. 84, line 64, read *academic mind fails to grasp* for *academic mind grasps*

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The manuscripts of the *Mahapurana* dated 1540 at Palam and *Yashodhara Charita* executed in 1593 at Amer attributed to the collection of the Digambara Jain Atisheya Kshetra (Shri Mahavirji), Jaipur are actually in the collection of the Digambara Jain Terapanthi Bada Mandir, Jaipur

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